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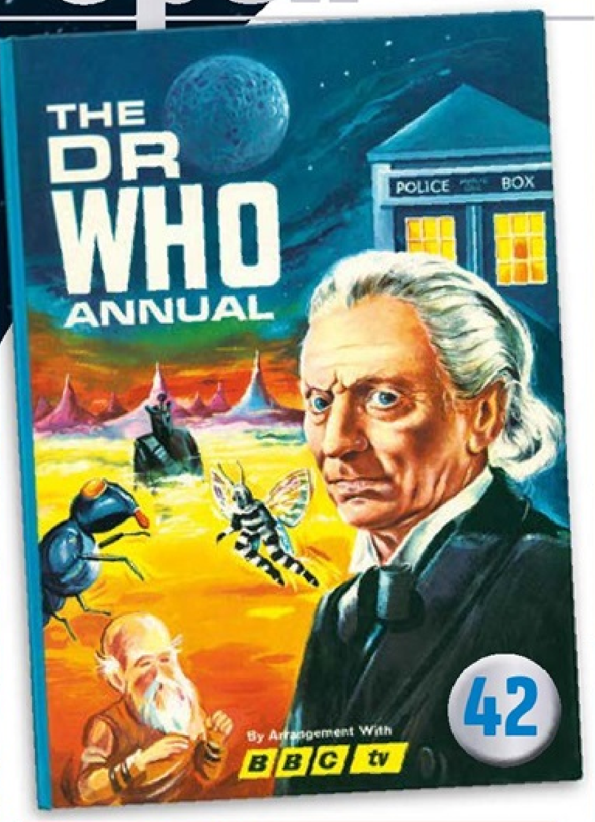

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EDITOR **MARCUS HEARN**
DEPUTY EDITOR **PETER WARE**
ART EDITOR/DESIGNER **PERI GODBOLD**
DESIGNER **MIKE JONES**
EDITORIAL ASSISTANT **EMILY COOK**

PANINI UK LTD
Managing Director MIKE RIDDELL
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BBC STUDIOS, UK PUBLISHING
Chair, Editorial Review Boards NICHOLAS BRETT
Managing Director, Consumer Products and Licensing STEPHEN DAVIES
Head of Publishing MANDY THWAITES
Compliance Manager CAMERON McEWAN
UK Publishing Co-ordinator EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcstudios.com

Email: dwm@panini.co.uk
Website: www.doctorwhomagazine.com
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Welcome

DWM 557

I go back a long way with *Fury from the Deep*, even though the serial was broadcast before I was born.

The story's writer, Victor Pemberton, was the first person I ever interviewed, in the 1980s. In the early 1990s I discovered the story's telesnaps in a forgotten corner of the BBC's archive, subsequently annotating them for their first publication in **Doctor Who Magazine**. Later, I revisited the story again when I compiled the 'photonovel' text for the telesnap presentation on the BBC's *Doctor Who* website. So, what with one thing and another, I've listened to the audio recording of this lost story quite a few times over the years. But I'd never *watched* it until recently.

The animated version of *Fury from the Deep*, which was released in September, came as something of a revelation. I thought I knew the story well, but the excellent visuals have lent a new dimension to its frequently eerie soundtrack. For the first time, I realise how powerful the original episodes must have been in 1968. Victor was a kind and gentle man, but there's no denying that he and director Hugh David conceived this as a horror story. Patrick Troughton's Doctor is never less than a reassuring presence, but I imagine *Fury* must have given some of its younger viewers sleepless nights. Even this long-in-the-tooth fan felt a bit uneasy during some of the more disturbing scenes.

We're all scared by different things. When I was a child, I was traumatised by the fact that, when the Doctor unwrapped the robot mummies in *Pyramids of Mars*, there was virtually nothing inside their metallic skeletons. Looking back on that sequence I've got absolutely no idea why it frightened me so much, and I'm not at all surprised that it didn't make this issue's survey of the show's 50 scariest moments. I have similarly vivid memories of Sarah stumbling across a headless monster in *The Brain of Morbius* and – more recently – the tragic hospital patients in *World Enough and Time*. Both of those *have* made our list, along with *Fury from the Deep*, as you'll see in the following pages. What are your own memories of being scared by *Doctor Who*? Write in and let us know.

Back in the real world, the threat of coronavirus is casting a long shadow over this year. **DWM** 558 will continue our efforts to provide some much-needed escapism when it's published on 12 November. I hope you can join us for an issue that will be quite unlike any we've done before. Until then, stay safe.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Steve Lyons

"Growing up in an age before home video meant seeing each episode of *Doctor Who* just once – and having no access to older episodes at all," says Steve. "So the stories many of us knew best were the ones in books, annuals and comics, which we could revisit." He rediscovers a highly memorable comic strip on page 68.

Paul Kirkley

Paul doesn't remember hiding behind the sofa as a child (mainly because it was pushed up against the wall) but he often watched *Doctor Who* through a crack in the kitchen door. This issue, he's been very brave and ventured all the way into the living room to count down *Doctor Who*'s 50 Scariest Moments, starting on page 22.

Alan Barnes

Alan has been documenting Marco Polo's journey across Cathay for *The Fact of Fiction* (page 62). "It's a challenge to fit everything in," he says, "and I couldn't find anywhere to mention that DWM deputy editor Peter Ware's great aunt Violet Leon played a 'Chinese lady of quality' in this serial. But I have now."

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe…

The War Doctor Begins

A new series of audio dramas exploring the first days of the War Doctor is in preparation for 2021.

The War Doctor Begins stars Jonathon Carley in the lead role, playing the character portrayed on screen by the late John Hurt in 2013's *The Name of the Doctor*, *The Night of the Doctor* and *The Day of the Doctor*.

The 12-part series of 60-minute full-cast audio adventures is produced by Big Finish and follows on immediately from the events of *The Night of the Doctor*, in which the Eighth Doctor, mortally wounded on the planet Karn, renounced his name and regenerated into a new 'warrior' incarnation.

Nicholas Briggs, creative director for Big Finish, says "I worked really closely with John Hurt on our original War Doctor releases [four box sets of audio adventures released from 2015-17]. Directing him in what amounted to a mere 12 hours of finished production isn't enough for me to claim any genuine closeness to the great man, but such was his commitment, charm and openness that he allowed me to feel something of a connection with him. And I can confidently say that what Jonathon is doing here will be a fitting tribute to John, in honour of his great work in the role."

Director Louise Jameson (who played companion Leela on TV from 1977-78) adds, "When I first heard Jonathon's voice it felt uncanny. He's done a marvellous job of combining an imitation with making it his own. Very big boots to step into and he's achieved that with humility, gratitude and talent."

Jonathon himself says, "I honestly can't tell you how much of a privilege and an honour it is to not only be working with the incredibly talented team at Big Finish but also to be playing the War Doctor. It's more than I could ever have expected.

"Stepping into the sturdy boots of a character originally portrayed by the late great Sir John Hurt would be a challenge for any actor. But the team have been so supportive and creative in their approach to exploring further facets of this complex incarnation.

"This is a cracking set of stories so it will be wonderful to put a spotlight on the rarely glimpsed early life of the War Doctor and the trials he faces, finding his new place in the Time War. I hope listeners are as eager to embrace that journey as I am."

The War Doctor Begins will be released throughout 2021 from June, as four collector's edition CD box sets and as downloads. Each volume costs £16.99 (download) or £19.99 (CD) to pre-order, and bundle deals are available. Visit *bigfinish.com* for more details.

John Hurt as the War Doctor in *The Day of the Doctor* (2013); creative director Nicholas Briggs; director Louise Jameson.

Jonathon Carley, Big Finish's new voice for the War Doctor.

BBC
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VICTORIOUS
DALEK EXECUTIONER • DALEK STRATEGIST
HERO

Victorious Daleks

The latest figurines from Hero Collector come as a box set containing the black-armoured Dalek Executioner and the Dalek Strategist.

These new Dalek designs have been created for the multi-platform story *Time Lord Victorious* and are accompanied by an in-depth magazine, which contains an exclusive prose story forming part of the *Time Lord Victorious* narrative.

The Dalek Executioner and Dalek Strategist box set is available to order from Forbidden Planet and *bigbadtoystore.com* priced £19.99.

The new Dalek Executioner figurine from the Hero Collector range.

Designs on the Doctor

SPECIAL EDITION
BBC
DOCTOR WHO MAGAZINE
FROM SKETCH TO SCREEN
PRODUCTION DESIGN
CREATING THE WORLDS OF DOCTOR WHO
EVIL PLANS

Doctor Who Magazine's latest Special Edition is out now and examines the production design of the series in unprecedented detail, from its earliest days to the most recent series. Highlights include numerous rare images and exclusive interviews with the key players, including:

- Jeremy Bear (*The Mutants*)
- Nigel Curzon (*Terror of the Zygons*)
- Arwel Wyn Jones (production designer on the 2018 series)
- Michael Pickwoad (production designer on the 2010-17 series)
- Jon Pusey (*The Pirate Planet*)
- Stephen Scott (*Mawdryn Undead*)
- Dafydd Shurmer (production designer on the 2020 series)
- Edward Thomas (production designer on the 2005-10 series)
- Tom Yardley-Jones (*The Leisure Hive*)

Other highlights include:

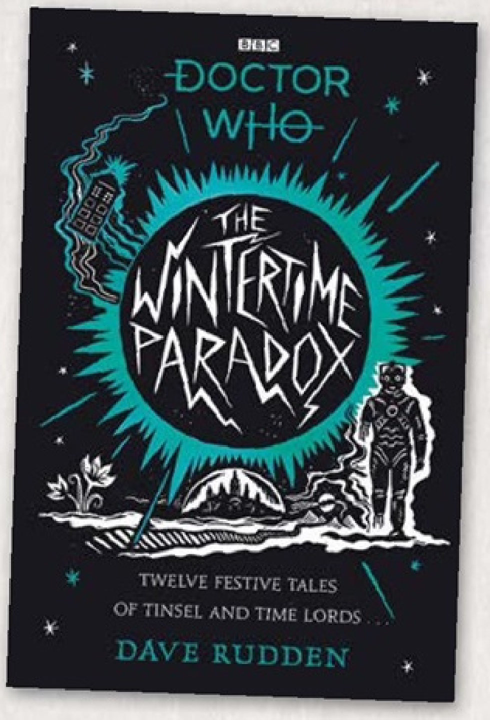
- Features on the design of *Doctor Who* in the 1960s, 1970s, 1980s, 1990s, 2000s and 2010s
- Bill Constable's previously unpublished designs for the 1965 movie *Dr. Who and the Daleks*
- Barry Newbery's designs for *The Aztecs*
- Recreating sets for *The Evil of the Daleks* with its designer, Chris Thompson

Doctor Who Magazine *Special Edition 55*: *Production Design* is on sale at WHSmith, selected supermarkets and online from *store.panini.co.uk*, priced £6.99. It's also available as a digital edition, priced £5.99, from *pocketmags.com*

Doctor Who Magazine *Special Edition 56*: *The 2021 Yearbook* will be published on Wednesday 16 December.

FUTURE PROOF
How to Build a Crystal Set

Winter's Tales



***The Wintertime Paradox*, a new anthology by Dave Rudden, is available now.**

The book features short stories of Christmases past, present and future, including a tale in which Davros and the Doctor meet for three Christmases, on different planets across time and space, and an adventure in which the Plasmavores pay a festive visit.

The Wintertime Paradox is published by BBC Children's Books, RRP £12.99.

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Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:

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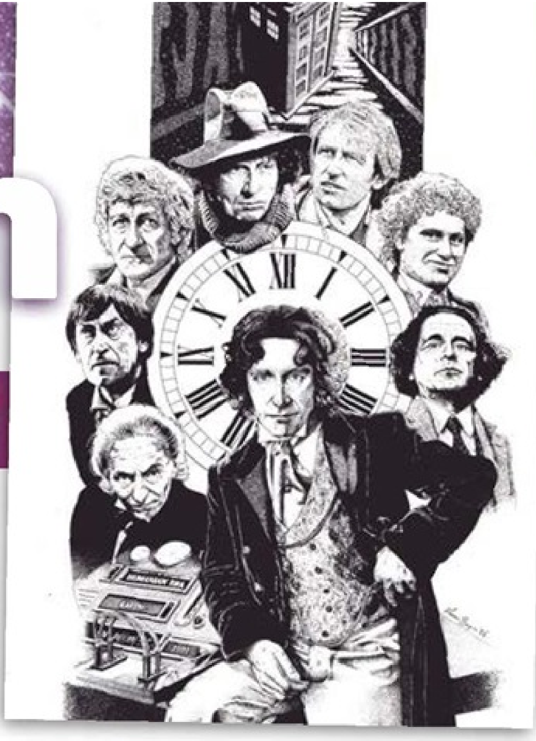


All Eight by Marcus Bryan.

Issue 556 looked back on the Virgin *New Adventures* novels, published during the 1990s. Here are some of your memories of the range...

PAGE TURNERS

PAUL AYRES EMAIL

Thank you for your brilliant article on the *New Adventures*. As a keen fan at 12 years old I can distinctly remember starting to read the range. It was a regular treat during those days without *Doctor Who* on TV. Not every book hit the mark but they helped me through some difficult years. The Target books helped me to read; the *New Adventures* helped me to think. Sadly, I parted way with most of my Target books but I've never been parted from my *New Adventures* and have reread several, including *First Frontier* and *Set Piece*, during the lockdown. Even now they have helped me through a difficult period. Thank you to everyone who worked on them.

THE NEW Doctor Who ADVENTURES
FIRST FRONTIER
DAVID A. McINTEE
THE NEW Doctor Who ADVENTURES
SET PIECE
KATE ORMAN
THE NEW Doctor Who ADVENTURES
TOY SOLDIERS
PAUL LEONARD

Virgin *New Adventures* novels *First Frontier* (1994), *Set Piece* (1995) and *Toy Soldiers* (1995).

DAVE WHITTAM EMAIL

I was 13 when the first *New Adventure* came out and over the years it felt like they were growing up with me. They had some of the most original and ambitious storytelling *Doctor Who* has ever attempted. They also provided a springboard for a number of hugely talented writers to get their first commission. More importantly, they provided a teenage boy with a monthly fix of *Doctor Who* – through both secondary school and university. For me, books have always been the heartbeat of *Doctor Who* – from Target novelisations to the new series novels – and the *New Adventures* were a creative powerhouse that kept the blood flowing strongly through the 'Wilderness Years'. For me, the *New Adventures* are *my* era of *Doctor Who* and – in the same way a teenage boy in the 1970s would love Jon Pertwee or Tom Baker – I love Bernice Summerfield, Roz Forrester, Chris Cwej and the manipulative, scheming Seventh Doctor with the same ferocity.

AARON GULYAS

MICHIGAN, USA

As an American youth whose first story was *Ghost Light* [1989] and who started watching right at the time it was clear the show wasn't coming back any time soon, the *New Adventures* were my *Doctor Who* through high school and my early college years. On a more mundane note, my other memory is how difficult they were to find in the States – although easier than the later BBC novels would be! It was always a treat to find them on the shelves. They weren't all good, but the best ones were some of the best *Doctor Who* stories ever.

SIMON FORSTER EMAIL

I was a keen reader of the *New Adventures* novels. I read them all and thoroughly enjoyed the more 'mature' stories. I loved Bernice as a companion and was glad when she got her own range. Those novels kept the series alive for me at a time when I had started to believe that new *Doctor Who* was only going to exist in novels and **DWM** comics. Towards the end, I found it impossible to find the penultimate book,

STAR LETTER

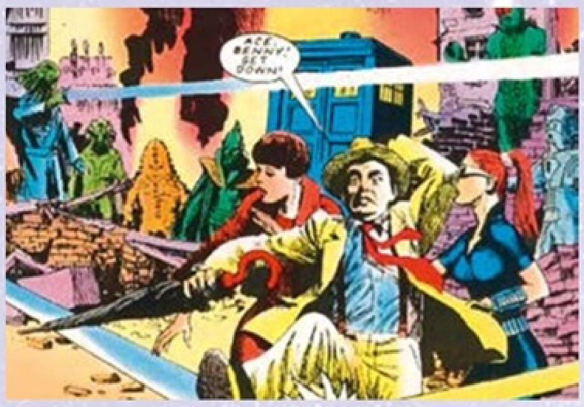
EDWARD BARLOW EMAIL

Thank you for the features on the Virgin *New Adventures* in **DWM** 556. I was eight years old in 1991 (when the first *NA* came out) – the prime age for coming into fandom. If I'd have been ten or 20 years older, or younger, I'm sure I'd have been a committed weekly viewer and diehard fan of the incumbent Doctor.

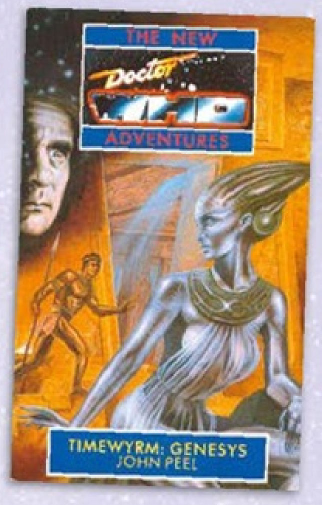
Except this was the 1990s and that wasn't an option for my generation. So while the occasional repeat, Target book, VHS tape and *Dimensions in Time* certainly stoked my enthusiasm, it was through the *NA*s and the **DWM** comic strips that I felt I was getting something *new* and being part of that continuing fan legacy. The Seventh Doctor is *my* Doctor, and Ace, Benny, Chris and Roz are *my* companions.

I read the *NA*s now wondering how my younger self managed to completely miss the often-graphic 'adult themes'. But somehow, in my innocence, they must have all gone over my head. As a wise man once said, "The memory cheats".

What I do remember very vividly, however, was the day I gained credibility with some of the 'cool kids' in my class when one of them saw me reading *Timewyrm: Genesys* and thought it had been written by the *other* John Peel.

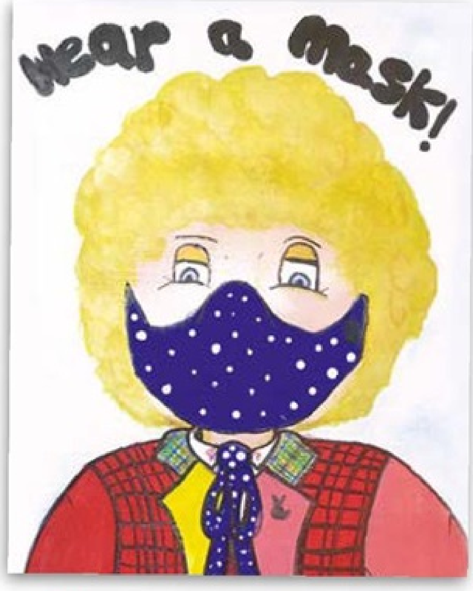

ACE, BENNY! GET DOWN!

Benny, the Doctor and Ace in *Time & Time Again* from DWM 207 (1993). Art by John Ridgway, colours by Paul Vyse.

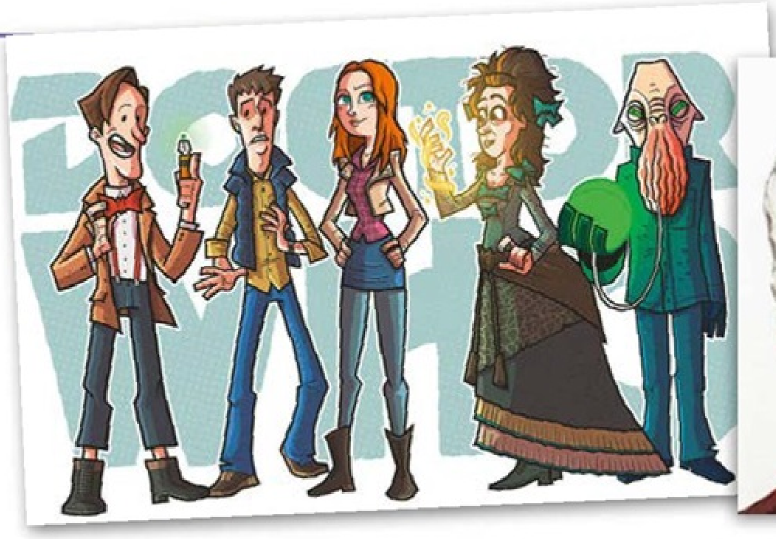


Edward's letter wins him a CD copy of *The New Adventures of Bernice Summerfield: Volume Six*, a new box set of full-cast audio adventures starring Lisa Bowerman as Benny and David Warner as the Doctor. It's available now from *bigfinish.com* priced £22.99 on CD and £19.99 on download.

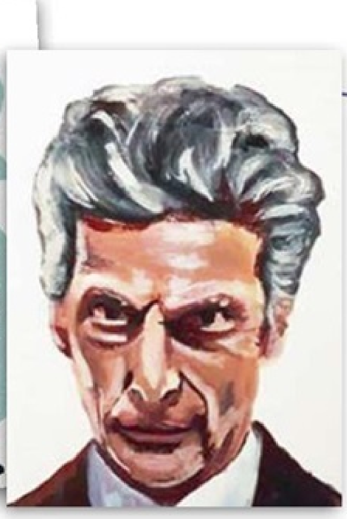
Bernice SUMMERFIELD



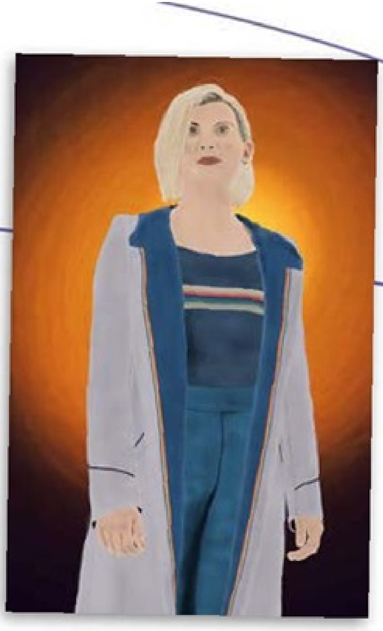
Cheryl sent this picture of the Sixth Doctor offering sound advice.



The Doctor's Wife by Robert Sienicki.



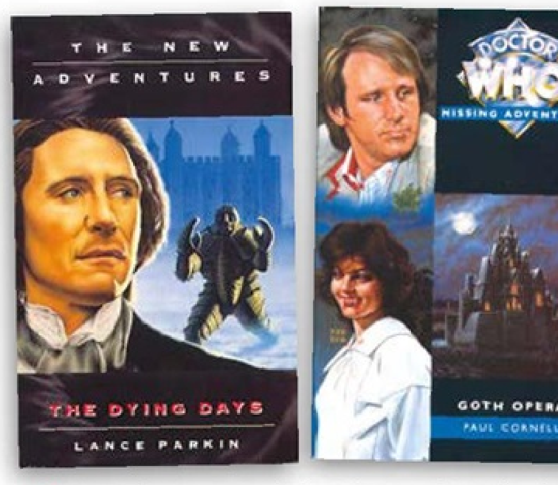
Twelfth Doctor artwork by Tony Green.



The Thirteenth Doctor by James Evans.

Lungbarrow, so I wrote a letter to the publisher and asked if they had any copies I could buy. A few days later, much to my surprise and joy, I got a reply. Not only that, but I got a free copy of the book that had been sat on the shelf of the (I believe) editor. Somewhere, I think, I still have the letter. And I still have all the books, including a copy of *Toy Soldiers* that I got signed by various *Doctor Who* alumni at the first **DWM** convention, way back when. I haven't read those books for a long time, but one day, when I retire and have more free time, I plan on sitting down and reading them all, reliving a period of my youth that I recall fondly.

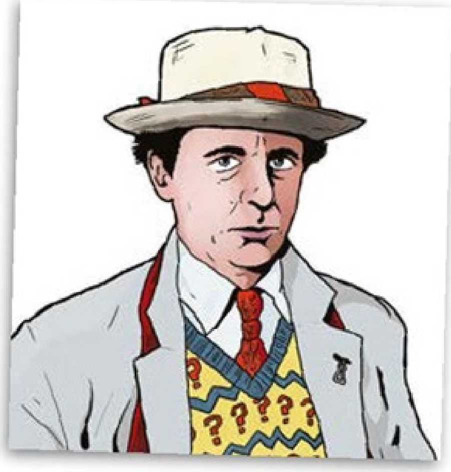
SHAWN CHANNELL
MASSACHUSETTS, USA
The *New Adventures* weren't really my cup of tea. Although the *NA*s were advertised as 'adult', to me they seemed very adolescent. It certainly didn't feel like 'my' *Doctor Who*. In addition, the *NA*s came about at the time of the nascent internet and the earliest social media: the newsgroups. I was addicted to *rec.arts.drwho* and many *NA* authors were very active in this group. Being able to interact with people creating *Who* broke the fourth wall for me. I remained aware of the arcs in the *NA*s but I skipped most of them up until the end, when I returned for *Lungbarrow* and *The Dying Days*. In contrast, however, I absolutely loved the *Missing Adventures*!


THE NEW ADVENTURES
THE DYING DAYS
LANCE PARKIN
DOCTOR WHO
MISSING ADVENTURES
GOTH OPERA
PAUL CORNELL

New Adventures novel *The Dying Days* (1997) and *Missing Adventures* novel *Goth Opera* (1994).

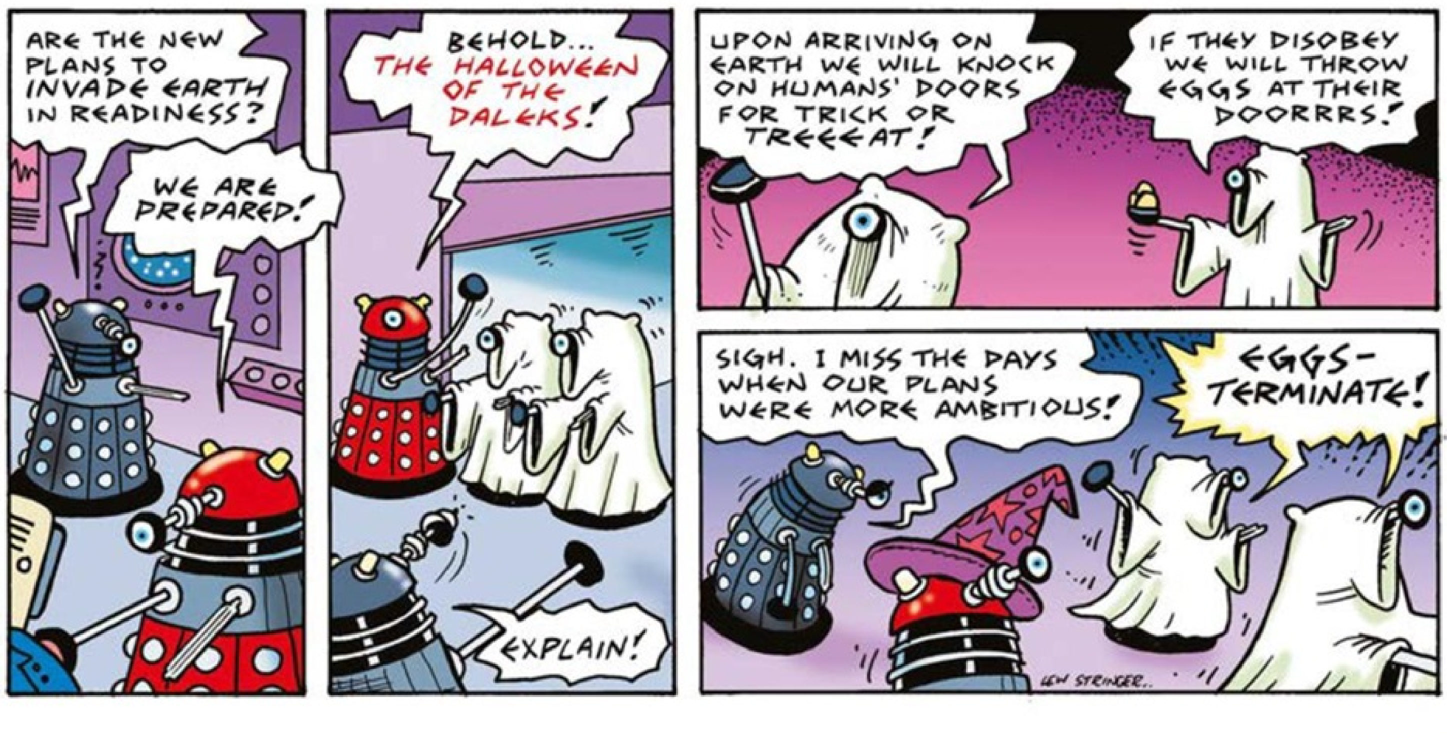
BENJAMIN CALLINICOS EMAIL
I really loved your *New Adventures in Sci-Fi* articles in **DWM** 556. I have distinct memories of those books being available at retailers such as The Who Shop and Who One when I was a young boy. I remember they were always advertised in **DWM** back in the day.

In 2019, I was lucky enough to get my hands on a second-hand copy of *Goth Opera*, the first of the popular *Missing Adventures* range. I finally managed to read it all the way through during a mini-break in the Lake District a couple weeks back and I have to say that it was one of the darkest, most intense and horrifying things I ever read in my life. Paul Cornell did such a fantastic job with that book. I found the whole concept fascinating: a renegade Time Lord who studied vampirism on Gallifrey, coming to Tasmania to resurrect a vampire who was defeated in a previous *New Adventure* novel written by Terrance Dicks. Even though it did take me a while to adjust to the Virgin Books format, with the longer chapters and scene-jumping between paragraphs within those chapters, this *Missing Adventure* was a really good read. →



The Seventh Doctor by Alex Storer.

The Daft Dimension BY LEW STRINGER


ARE THE NEW PLANS TO INVADE EARTH IN READINESS?
WE ARE PREPARED!
BEHOLD... THE HALLOWEEN OF THE DALEKS!
UPON ARRIVING ON EARTH WE WILL KNOCK ON HUMANS' DOORS FOR TRICK OR TREEEAT!
IF THEY DISOBEY WE WILL THROW EGGS AT THEIR DOORRRS!
SIGH. I MISS THE DAYS WHEN OUR PLANS WERE MORE AMBITIOUS!
EGGS-TERMINATE!
EXPLAIN!
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

A teaser trailer for *Daleks!*, the animated five-part series released on YouTube in November as part of *Time Lord Victorious*. Go to: *tinyurl.com/DaleksTeaser*

Composer Segun Akinola explains how he was inspired by Delia Derbyshire and Ron Grainer in this video for BBC Teach. Go to: *tinyurl.com/WhoThemeTeach*

Watch GalaxyCon's Q&A with Catherine Tate (who played Donna Noble), Jenna Coleman (Clara Oswald) and Billie Piper (Rose Tyler). Go to: *tinyurl.com/CompanionQandA*

Character Options' creative director Al Dewar presents the latest range of *Doctor Who* collectable action figures. Go to: *tinyurl.com/CharacterOptions*

A fan's visual recreation of a scene from Big Finish's audio adventure *Out of Time*. The Fourth and Tenth Doctors are the stars – in action-figure form! Go to: *tinyurl.com/OutOfTimeScene*

Galaxy Forum

ON TWITTER...

@Gaz_Log Loved the *New Adventures* retrospective in **DWM** 556. A lot of fond memories reading them, upset that *Doctor Who* wasn't on screen. I still have two copies of *Lungbarrow* if Andrew Cartmel would like my spare for free! It's the least I could do to pay him back for all the enjoyment he gave me!

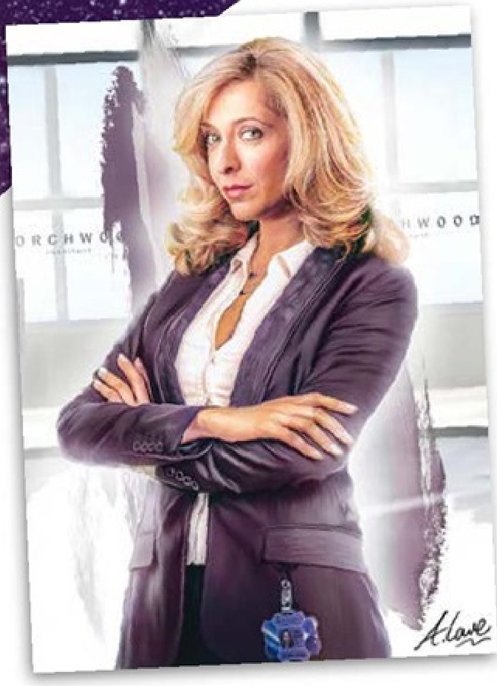
@JerryTheFerry1 Today consisted of online work, making Rice Krispie cakes with my niece and now reading the first part of the **DWM** *Time Lord Victorious* comic *Monstrous Beauty.* Looks good so far.

@SiHunt1234 So as my first foray into *Time Lord Victorious* I thought **DWM**'s *Monstrous Beauty* Part One was pretty good. Seems there's going to be a Ninth Doctor strand and an old enemy lurking in the Dark Times. And Rassilon, of course, in a female regeneration. Good so far!

@DoctorWhoP2P So happy to see the comic strip return! Digging all the *Time Lord Victorious* crossover media and Scott Gray, John Ross and company did not disappoint!

@RadioGallifrey We've just read *Monstrous Beauty* from **DWM**. Simply AMAZING. Would like to say thanks Scott Gray and James Goss.

@Jacksamg The **DWM** 556 TARDIS diorama really works for tight shots...



Aaron Lowe's digital painting of Yvonne Hartman.

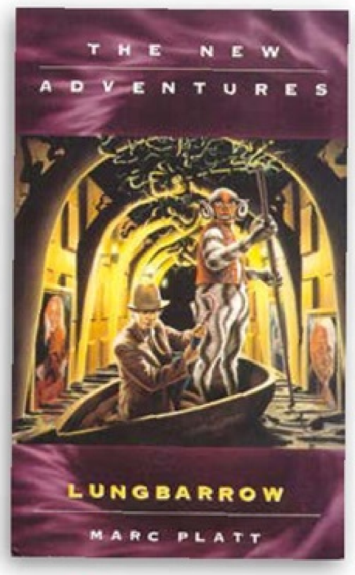
POLICE PUBLIC CALL BOX

Alan Lodge and his friend Ray in their Fourth Doctor scarves.

MILES TAYLOR EMAIL

As a fan born on the cusp of the millennium, the Virgin *New Adventures* were a strange, mysterious part of *Doctor Who* that passed me by, and I remained oblivious of them for a good few years of my fandom. When I finally did discover them, it was the covers that really caught my eye. Those spooky painted images always seemed so dark and peculiar; Ace in chains threatened with a knife, a man rising from the grave with tendrils sprouting from his chest, the Doctor dancing with Death on the Moon... *Doctor Who* certainly, but not as I knew it.

So, after reading **DWM**'s wonderful features on this renowned book series, I decided to finally take the plunge and get to know these curious stories that had always fascinated me. With the help of a generous fellow fan who was kind enough to donate to me a portion of his collection, I'm all set to begin this new journey into the unknown. As I write, I've just opened my copy of *Timewyrm: Genesys*. I can't wait to get started!



New Adventures novel *Lungbarrow* (1997).

HERB TYLAK CHICAGO, USA

The Virgin *New Adventures* era of *Doctor Who* has always fascinated me. Eventually I would love to read them all, but so far I've only got a handful under my belt. Reading your coverage may well give me the motivation to hunt them all down – even *Lungbarrow*! I grew up in the 1990s, without the show, so your article in **DWM** 556 was a joy to read. That coverage combined with your *Marco Polo* pieces was like a fine wine pairing. I also loved the *Time Lord Victorious* tie-in. Excellent work from all involved, thank you!

We're glad to hear you enjoyed the issue, Herb! BBC Studios' multi-platform *Time Lord Victorious* saga is now well under way...

THE DARK TIMES

DAVID PAINE EMAIL

I am so happy that *Time Lord Victorious* has finally begun. I remember watching *Doctor Who* when it starred David Tennant back in 2009. I can remember being hooked throughout *The Waters of Mars*. I'm pleased we are getting more stories set between *The Waters of Mars* and *The End of Time*. Having more *Doctor Who* this year is always welcome, especially considering current world events.

ALAN LODGE EMAIL

I recently bought **DWM** 556 and I love the features and fine detail that you put into it. I especially like the *Monstrous Beauty* comic. Love me some Ninth Doctor action, I do. I look forward to delving into more *Time Lord Victorious* as time goes by. I've got my eye on some of the Tenth Doctor comics. They look fantastic!

Monstrous Beauty, our *Time Lord Victorious* comic adventure, continues on page 47. And finally...

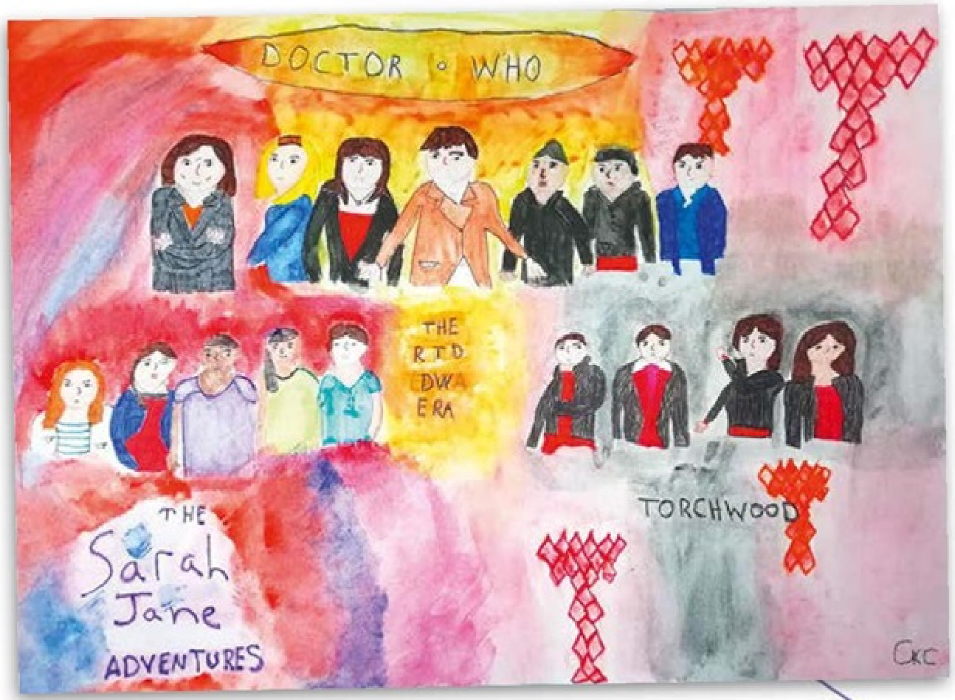
BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA STARRING TOM BAKER AND DAVID TENNANT
OUT OF TIME

DOUBLE DOCTORS

NICK HEADLEY EMAIL

I have just finished listening to Big Finish's *Out of Time* starring the Fourth and Tenth Doctors. I found it utterly brilliant! The interplay between David Tennant and Tom Baker was great fun and I had a smile on my face throughout the whole thing. You would never guess that they weren't in the same room. While TV production is having its problems throughout this pandemic, it's nice to know that audio productions are having no such problems and are still here to keep us entertained. Well done to Big Finish. Keep up the good work.

For more information about Big Finish's latest releases head to *bigfinish.com.* Keep sending in your letters and artwork to the usual address – we love to hear from you! **DWM**



The Russell T Davies era of *Doctor Who* illustrated by Kathryn Crossingham.

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

AROUND THE WORLD IN 80 DAYS

TELEVISION

Jodie Whittaker and **David Walliams** are among those exploring their family backgrounds in the latest series of *Who Do You Think You Are?*, which will be back on BBC1 at the end of October.

A first-look image of **David Tennant** as Phileas Fogg in *Around the World in 80 Days* has been released; the series will air on the BBC next year.

Peter Davison guest stars in the *Call the Midwife* Christmas special.

Peter Davison will guest star in this year's *Call the Midwife* Christmas special. He plays circus ringmaster Mr Percival. *Life*, the **Mike Bartlett** series in which Davison plays Henry (alongside **Susannah Fielding**, **Adam James**, **Rachael Stirling** and **David Troughton**) continues its run on BBC One on Tuesdays, although all episodes of the series are also available to watch on BBC iPlayer.

Bradley Walsh has reportedly just signed a deal to present a revival of the much-loved BBC game show *Blankety Blank*.

Neil Cross' new TV thriller, *Sister*, will air on ITV1 as part of its autumn season. The series features **Russell Tovey**, **Bertie Carvel**, **Nina Toussaint-White** and **Paul Bazely**.

The lead cast of Pete McTighe's *The Pact*.

Pete McTighe's new series for BBC Wales, *The Pact*, has just started filming and will premiere next year, with a cast that includes **Laura Frazer**, **Julie Hesmondhalgh** and **Rakie Ayola**. **Ray Holman** is the costume designer and **Dafydd Shurmer** the production designer.

Sacha Dhawan talks viewers through breathing exercises and describes nature scenes in *Dreamflight*, a new 20-part mindfulness series from Sky Kids (and also on NOW TV). **Sophie Okonedo** and **David Harewood** also feature.

Due to start shooting soon for BBC One is a new four-part series, *Ridley Road*. Confirmed cast members include **Tamzin Outhwaite**, **Tracy-Ann Oberman** and **Samantha Spiro**.

OBITUARIES

Dame Diana Rigg, who played Mrs Gillyflower in *The Crimson Horror*, died aged 82 on 10 September.

Jimmy Winston, who played Shura in *Day of the Daleks*, died aged 75 on 26 September. Prior to appearing in *Doctor Who* he had been the original keyboard player in rock group The Small Faces.

Joan Blackham, who played the Woman (who witnessed the death of Danny Pink and told Clara about it) in *Dark Water*, died on 6 September, aged 74.

Dame Diana Rigg.

Jimmy Winston.

Joan Blackham.

FILM

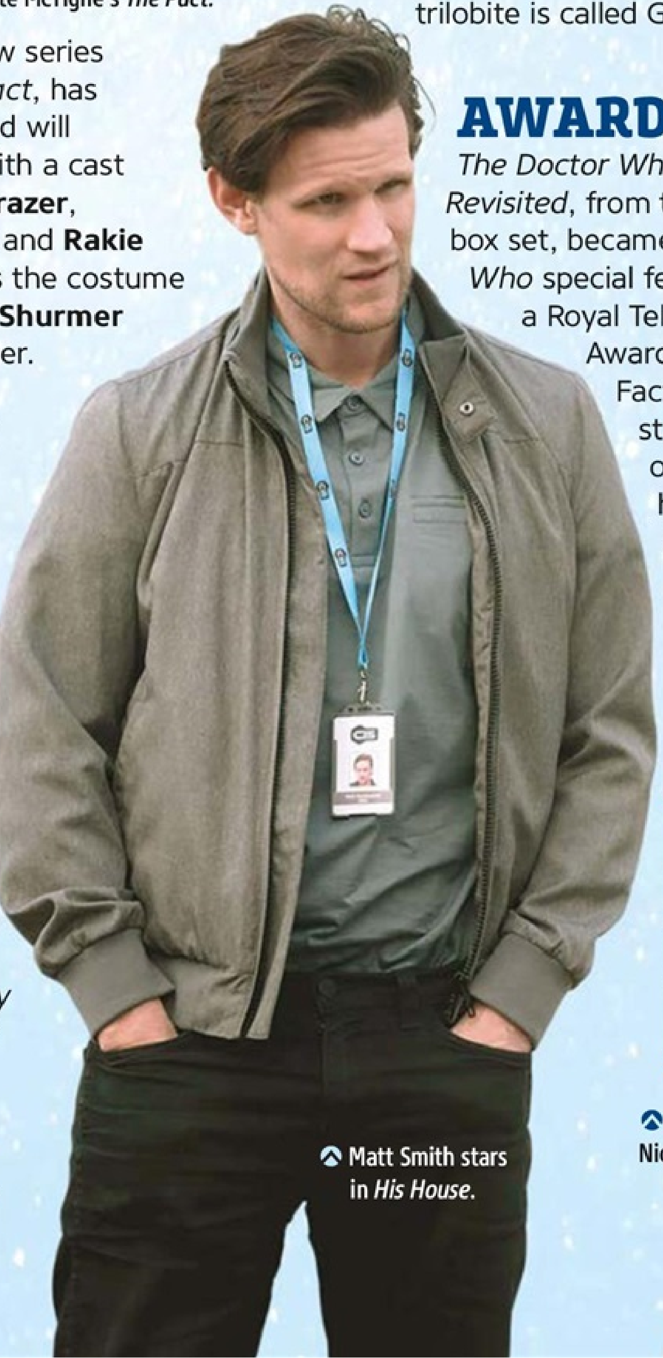
Matt Smith stars in *His House*, which will be released by Netflix on 30 October, having premiered at the Sundance Film Festival in January this year.

Jessica Hynes, **Bill Bailey** and **Nina Sosanya** are among the cast for Hartswood Films' *Roald & Beatrix, the Tail of the Curious Mouse*. Filming is already under way for a Christmas release on Sky One and NOW TV. **Sue Vertue** is the executive producer and the music is by **Murray Gold**. Bailey has also been confirmed as one of the contestants in the latest series of *Strictly Come Dancing* on BBC One.

MUSIC

Ayreon
TRANSITUS

Tom Baker is the narrator of *Transitus*, a new rock opera by Dutch 'progressive metal' band Ayreon. The album's writer and producer Arjen Lucassen was a childhood *Doctor Who* fan and came to England specially to record Tom's dialogue. Homage has also been paid by Australian fans and scientists Dr Patrick M Smith and Dr Malte C Ebach, who have named an ancient marine animal after Tom. The newly discovered trilobite is called Gravicalymene bakeri.


Matt Smith stars in *His House*.

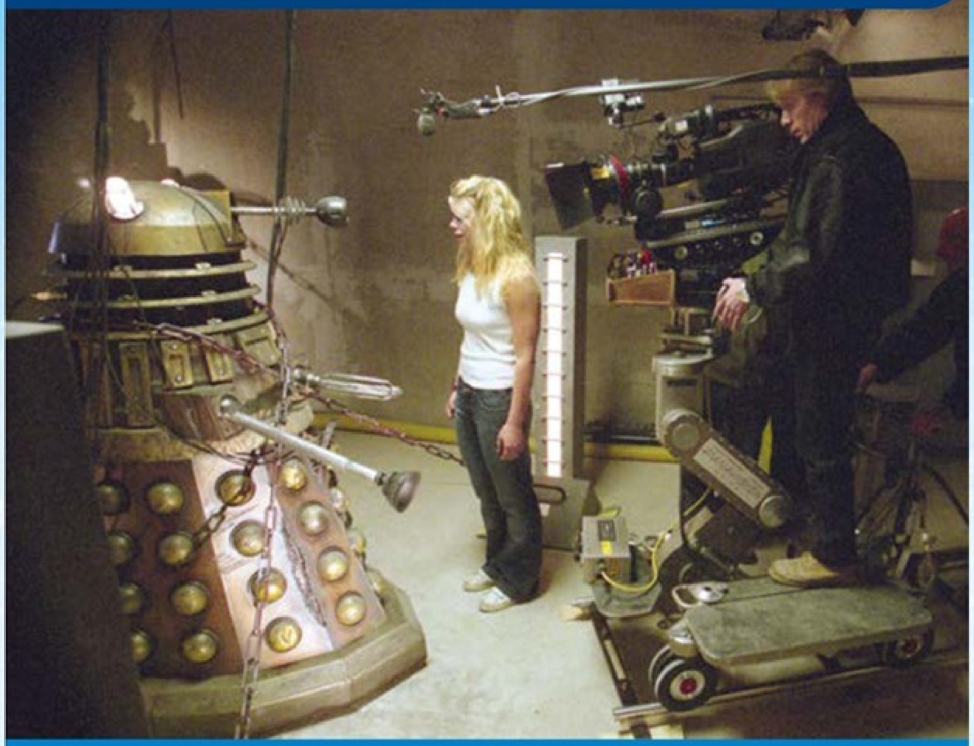
AWARDS

The Doctor Who Cookbook Revisited, from the Season 23 Blu-ray box set, became the first ever *Doctor Who* special feature to win a Royal Television Society (RTS) Award, scooping the Best Factual Entertainment statue when the West of England region handed out its gongs in September. *The Macra Terror* DVD also won in the Best Animation category.

TOBY HADOKE

Colin Baker, Toby Hadoke and Nicola Bryant in *The Doctor Who Cookbook Revisited*.

THIS MONTH IN... 2004



Billie Piper as Rose Tyler, recording a scene for *Dalek* (2005).

Nicholas Briggs on set for *Dalek*, providing the voice of the eponymous monster.

The Doctor (Christopher Eccleston) rages at the last survivor of his oldest enemies.

WEDNESDAY 27 OCTOBER

Beginning in the last week of October 2004, *Dalek* (2005) was shot on location in the bunker-like interiors of the Cardiff Millennium Stadium. Scheduled for Wednesday was the scene in which the new Doctor, played by Christopher Eccleston, found himself sealed up in a cell with the last survivor of a species he'd thought destroyed; the scene in which 21st-century *Doctor Who* ran into something from its past for the first time...

Nicholas Briggs, who'd perfected his ring-modulated Dalek voices in fan audios and Big Finish dramas, recalls that, the night before recording, showrunner Russell T Davies gave him a last-minute pep talk over the phone. "'We know you can do the classic Dalek voice and that is superb, but don't be frightened to be more expressive and take it further. I want to hear the burning intelligence of that thing and how clever it is.' Russell really gave me a sense that 'It's all on you now – Chris is really looking forward to this scene, so it needs to be great...'"

Come the morning, Dalek operator Barnaby Edwards, whom Nick had recommended for the job, attracted huge attention when he trundled onto the set. "I remember the Dalek being brought out into the corridor with Barney inside it, and [executive producer] Julie Gardner was there going, 'Oh my God, oh my God,' and filming it on her phone in the way that we were all forbidden from doing."

Also present was Mike Tucker, who'd built the all-new Dalek prop. Nick remembers him "constantly attending to the Dalek, a bit like a steam railway enthusiast is always polishing the brass on an old steam train. There's a bit on my video diary where I say [Dalek voice], 'Keep your hands off it!', because he couldn't stop touching it..."

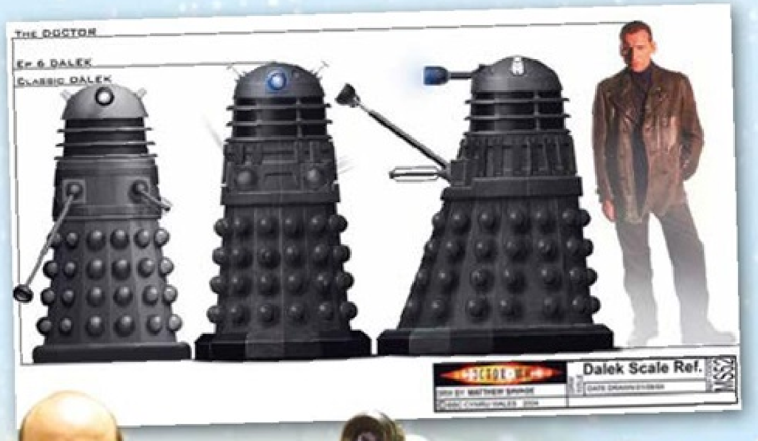
For Mike, the day began by rigging the captive Dalek into its chains. "I was operating the radio-controlled head," he says, "and my main concern was that these were big, emotionally charged scenes for both Chris and Billie [Piper, playing Rose], and the way that [director] Joe Ahearne was composing his shots meant that there were a lot of extreme close-ups of the actors' faces in close proximity to the Dalek eye. I spent most of the day just thinking, 'Don't mess this up – don't make the two leads have to do multiple takes because the Dalek isn't moving its head into the right position...'"

Before recording began, Eccleston asked Briggs for an extra rehearsal. "So he took me off down some corridors into this little room that was obviously set up for him to go and be quiet in, and think about the part and the lines and what-have-you. There was a huge electric fire there, with really bright orange bars glowing, and by the light of these orange bars Chris and I just went through the scene... Suddenly he was there in front of me – the Doctor. It was the first time I'd seen the new Doctor in costume, in action, giving absolutely 100 per cent performance level right in my face: 'What are you *for*, Dalek?!' It was quite difficult not to be scared of him, when he was supposed to be scared of me!"

Eccleston's approach to the scene was deadly serious, he remembers. "Chris, Joe Ahearne and I spoke a lot about the nature of the relationship between the Dalek and the Doctor – 'I think we're both Holocaust survivors, but you're the guard and I'm one of the victims, that's how I'm seeing it.' We had proper serious discussions about it, actually."

On a personal level, the day was "huge" for Nick. "Looking back at my video diary is a very good way of remembering how momentous it was. I actually said at the end of that day, 'I feel like I've been on set for a whole week... So much happened.' And I was clearly really, really happy, and also completely and utterly exhausted."

ALAN BARNES



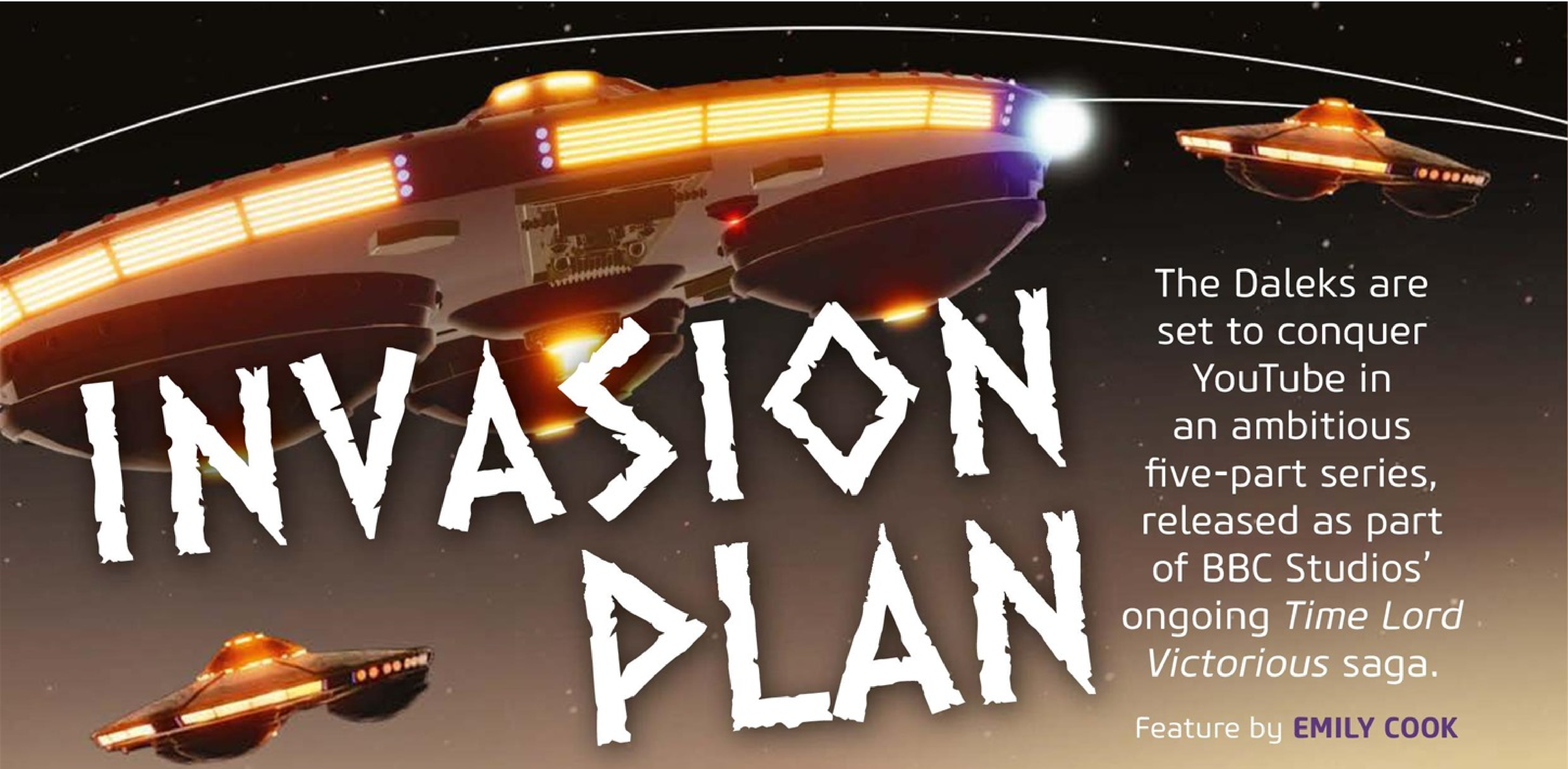
An Art Department reference for *Dalek*, showing the relative size of the Dalek to the Doctor.

Dalek operator Barnaby Edwards with Mike Tucker, who built the 2005 Dalek prop.

ALSO THIS MONTH

Sunday the 24th
Throughout the autumn, Tom Baker could be seen as Donald MacDonald in BBC1's 8.00pm comfort watch *Monarch of the Glen* – occasionally in a kilt, even. "I have marvellous legs," he said. "I'm very fond of my legs... they've never let me down, you know. I've thought of naming them but I thought that might be silly." Immediately afterwards, at 9.00pm, the fourth episode of *Himalaya with Michael Palin* went out under a familiar title: *The Roof of the World*.

Tom Baker as Donald MacDonald in the 2004 series of *Monarch of the Glen*.



INVASION PLAN

The Daleks are set to conquer YouTube in an ambitious five-part series, released as part of BBC Studios' ongoing *Time Lord Victorious* saga.

Feature by **EMILY COOK**

"We wanted to do something epic," says James Goss, producer of *Time Lord Victorious* and writer of the upcoming *Daleks!* animation.

While the *Doctor Who* licensees were busy creating their own *Time Lord Victorious* story strands in comics, novels, on audio and even on t-shirts, *Doctor Who*'s digital team at BBC Studios was having conversations with James about how it could contribute to the multi-platform narrative.

"Luke Spillane [*Doctor Who* digital marketing manager] has always wanted to do some exclusive video content," says James. "We initially spoke about doing some small snippets of Dalek content in different styles – a tribute to 60s Dalekmania, photorealistic, black and white, as though from a missing William Hartnell story. But it became apparent that there was an appetite to do something bigger. Quite a lot bigger."

Their idea: a five-part animated series. The premise: the Daleks invade a planet and bite off more than they can chew. Soon they're on the run from an unstoppable opponent and forced to seek an alliance with an old foe.

"I had an email from James Goss with the proposal for the series," recalls *Daleks!* producer Chris Allen. "He and Luke had gone through the bare bones of the project already and I thought it was a phenomenal idea."

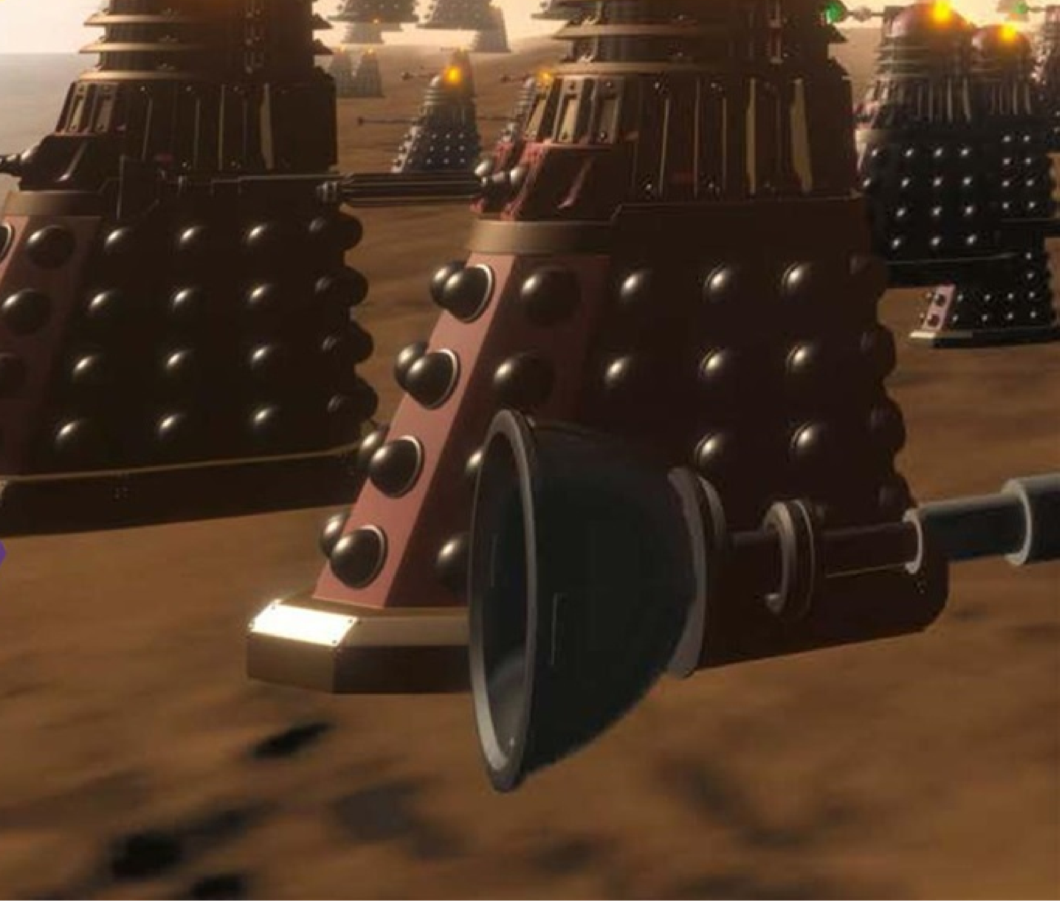
Development of *Daleks!* began in March, just before the UK went into lockdown. "We worked with Chris Allen and the *Doctor Who* brand team to develop the idea, but I never really thought it would happen," admits James. "For a while, indeed, it seemed as though it wouldn't. But after a few weeks it was suddenly all happening."

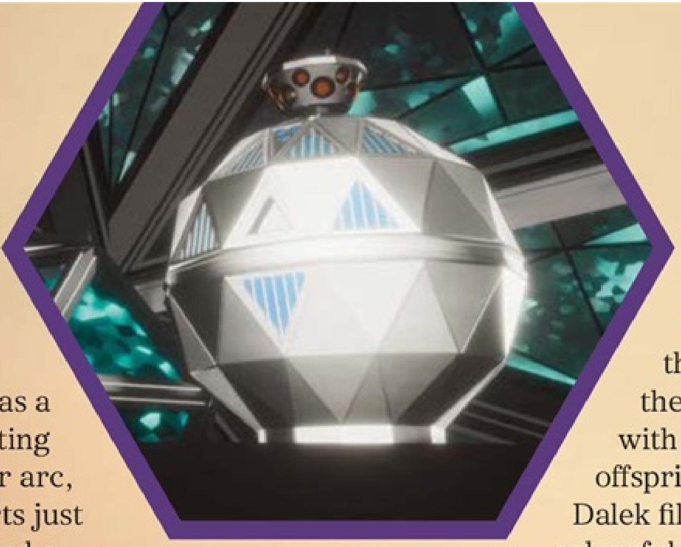
"James Goss recommended the animation director Jon Doyle, who he'd worked with on animating missing episodes for *The Invasion* DVD release [in 2006]," says Chris. "Then Jon recommended Studio Liddell, based in Salford. They've been absolutely fantastic. Due to the distributed nature of production, I've never actually met Jon Doyle or Ian Liddell and Peter Caddock from Studio

Above: Dalek saucers in the animated YouTube series *Daleks!*

Right inset: James Goss, the writer of *Daleks!* and the producer of the *Time Lord Victorious* series. Photo © Lisa Bowerman.

Below left: The Emperor Dalek and a Mechonoid.





Liddell in person. It's very strange in that respect. But in a way, it was the perfect time to do this because it's an animation, so it was possible to continue in lockdown."

As with all *Time Lord Victorious* instalments, you can enjoy *Daleks!* as a story on its own. But for those wanting to know how it fits in with the wider arc, James explains that "The story starts just after the Dalek Emperor has received a message from the last survivor of the Dalek Time Squad and has become aware that time has been changed. The Daleks head to the Archive of Islos, looking for surviving knowledge from the Dark Times, only they discover more than they were bargaining for. The ending leads into the start of the *Defender of the Daleks* comic from Titan."

> "DALEKS! IS VERY MUCH THE OFFSPRING OF THOSE GLORIOUS DALEK FILMS – BRIGHT, STYLISED, VIBRANT, COLOURFUL DALEKS IN COLOURFUL SITUATIONS."
> **JAMES GOSS**

James describes *Daleks!* as "the *TV 21* comics [of the 1960s] come to life. Those comics really were the inspiration for the whole thing – a way of telling stories centred around the Daleks that have you rooting for them while never quite sympathising with them. *Daleks!* is very much the offspring of that and those glorious 60s Dalek films – bright, stylised, vibrant, colourful Daleks in colourful situations.

"Chris Allen firmly wanted the episode titles to evoke that glorious era as well – episode one is called *The Archive of Islos* – and that lovely feeling that at any moment you might cut to a room full of Dalek Delegates getting updates from what's going on in the animation. And Luke Spillane was especially keen that there were Mechonoids."

Mechonoid 2150 is voiced by Ayesha Antoine. "My Mechonoid is part of the army that lives under the burning skies of the Mechonoid City, ruled by the Mechonoid Queen [voiced by Anjli Mohindra]," Ayesha explains. "They're loyal, hard-working and determined to save their city. Mechonoid 2150 spends most of the time with the Dalek Strategist. It's a really interesting relationship – and quite a challenge, working alongside a Dalek." She laughs. "When I read the script, I thought that James had done a wonderful job at making the Daleks characters."→

Left: The design of the Mechonoids in *Daleks!* is based on their appearance in the 1965 TV story *The Chase*.

Below: Ayesha Antoine provides the voice of Mechonoid 2150.

Bottom: The Dalek army prepares to attack.

Right: Is this robot a friend or a foe?

Right inset: Joe Sugg provides the voice of the Daleks' 'caretaker' robot, Sentinel R-41.

Below: A Dalek saucer in the heat of battle.

Bottom inset: A Dalek on a hoverbout, from *The Daleks* comic strip in *TV Century 21* issue 64 (1966). Art by Ron Turner.

Bottom right: A Dalek on a hoverbout in *Daleks!*

→ "I tried to find ways of making them fun and individuated," says James. "We were lucky that the Big Finish *Time Lord Victorious* audios had already been written, so we were able to see how the various writers tackled Daleks such as the faithful Commander and the death-crazed Executioner. It was a real joy getting to write the Dalek Strategist, a Dalek so old it wears its ancient casing as a badge of honour. There's something joyous about the double act between the Emperor and the Strategist – a golden-domed leader and his cunning advisor who is the true power behind the throne."

"It's really interesting seeing how the Daleks go about things in their own universe, as more than just the Doctor's nemesis," adds Ayesha. "My husband is a big *Doctor Who* fan so it was very exciting to find out there was an animation about the Daleks. When I was filming the *Doctor Who* episode *Midnight* [2008, in which Ayesha played Dee Dee Blasco], I remember we went for a little walk around the set and we came across the Daleks. Daniel Ryan [who played Biff Cane] was there with his kids, but the adults were more excited than the children! In fact, I probably remember Daleks – the *fear* of the Daleks – more than I remember the actual Doctors from my childhood, because the Daleks never change. The Doctors were constantly changing but the Daleks are annoyingly persistent and consistent."

Ayesha and her fellow cast members – Nicholas Briggs, Joe Sugg and Anjli Mohindra – recorded the dialogue for *Daleks!* remotely from their homes during lockdown, with just voice director Scott Handcock digitally present.

"It felt more like a one-on-one actor's session over Zoom rather than doing a full drama," considers Ayesha. "It was great to be doing something creative and taking my mind off everything else, but it was weird not seeing everybody and working together, getting into the same rhythm. It was just me recording on my own under a duvet and then sending it out into the ether. And it was the hottest day of the year so I was in my pants, sweating, all while trying to save the Mechonoid City." She laughs. "It was really quite random."

With a rough assembly of the vocals in place, Chris Allen explains that the next stage of production is to send the audio cuts over to Studio Liddell. "They then do an animatic, which is kind of like a moving storyboard. Before that they gave us a mood board of sketches and borrowed imagery from the internet and other *Doctor Who* stories, and we have a discussion about that over Zoom. Once we've given them feedback on the animatic, they then do a first pass on the episode.

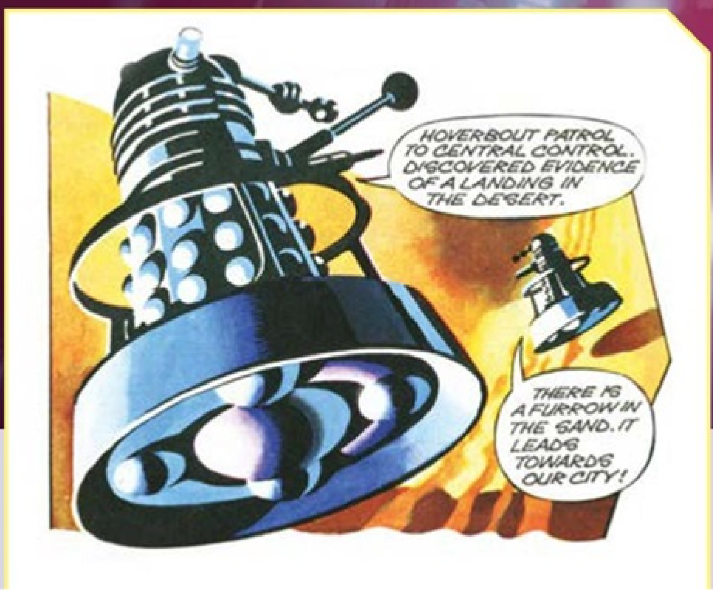
ON THE FLY

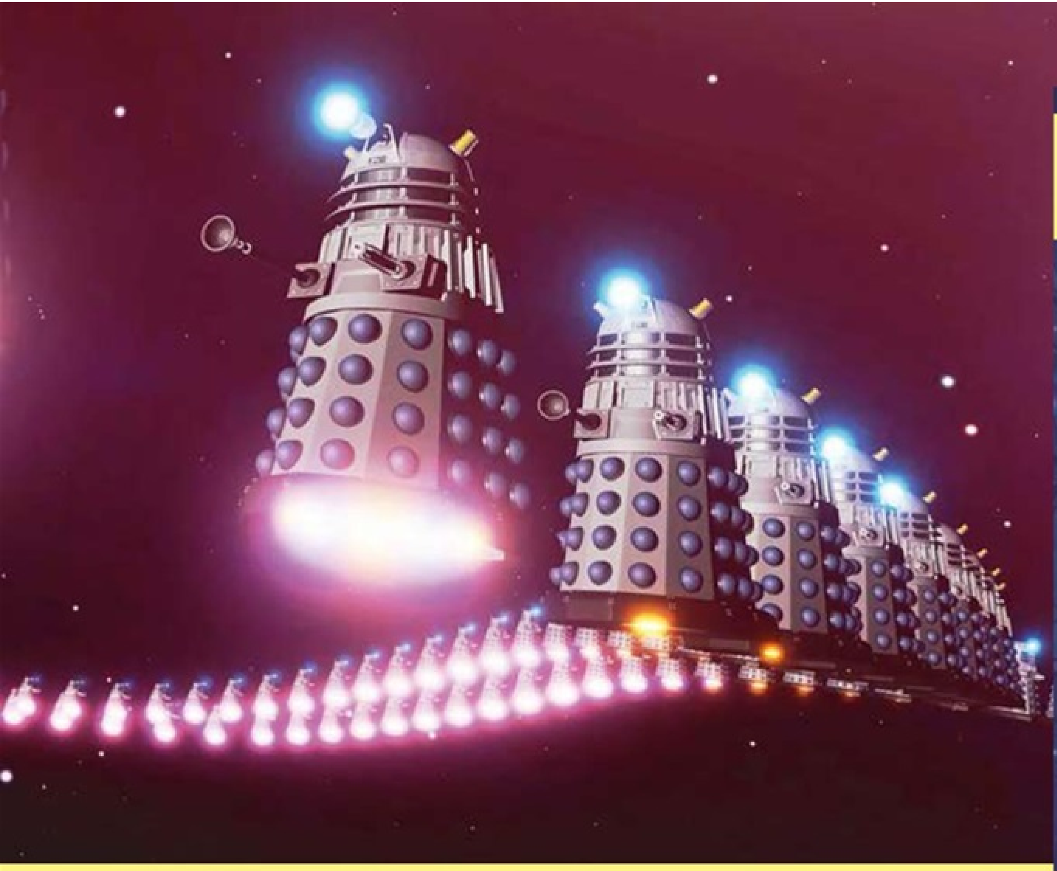
"Here's your box-out on hoverbouts," says *Daleks!* producer Chris Allen.

"Hoverbouts are those things from the comics where, before the Daleks could fly on TV, they used to just get on a hoverbout and fly around. If a Dalek is going to fly any distance, it's more energy efficient. It's like, we can all walk to the shops, but if we need to go to the out-of-town supermarket we get in the car. That's our headcanon on hoverbouts. We wanted to include them because they're iconic from the comics.

"The *TV 21* comic stuff was a big touchstone for us," he continues. "For the longest time I've been interested in playing around in that wonderful Hartnell world of ray guns, Guardians of the Solar System... all the stuff that's exemplified mainly through Terry Nation's scripts of that era, with the high points being things like *The Chase* [1965] and *The Daleks' Master Plan* [1965-66], where you have the Space Security Service and Mavic Chen.

"Retro, fun, comic-book sci-fi is very accessible to many people. I think there are different types of sci-fi: there's hard, chewy sci-fi and then there's action-adventure sci-fi that lots of people can get on board with. I keep describing this Dalek animation as 'Daleks, Exclamation Mark' because the exclamation mark is important. *Daleks!* is designed to be fun, fresh, fast-moving, adventurous and for the audience."


HOVERBOUT PATROL TO CENTRAL CONTROL. DISCOVERED EVIDENCE OF A LANDING IN THE DESERT.
THERE IS A FURROW IN THE SAND. IT LEADS TOWARDS OUR CITY!



"It's been a really interesting and exciting production process," says Chris. "Because it's animation, we've tried to push and play with all the things we can do with the camera. For example, there's a lovely tracking shot in episode two – with the Dalek Strategist coming down a corridor and R-41, the robot played by Joe Sugg, chatting to him – and we, as the camera, are rolling backwards down the corridor. You can do that on TV but it would be a really expensive, time-consuming shot. And in episode one, just before you go into the credits, we get fired down the barrel of a Dalek gun and exterminate a guy as if the camera is the exterminating blast – just because we can." Chris grins.

"Some of the stage directions in that script were something you can only get in animation," Ayesha adds. "It was great to see James take advantage of that scope and epic-ness with massive shots of planets and ships gliding. I think it's going to be quite something. Fans will love it."

"We want to make something that'll make an audience go 'Wow!' and would tickle and thrill us as *Doctor Who* fans," says Chris. "But first and foremost we wanted to create a piece of original fictional content online for free. Not for the first time in *Doctor Who*, because there have been things like *The Infinite Quest* [2007] and *Dreamland* [2009]. But it's the first time we've spun something off in this context, not on iPlayer or the BBC website, but on a platform like YouTube."

Joe Sugg's YouTube channel 'Thatcher Joe' has over seven million subscribers, so he's no stranger to the platform. "My career has taken many forms on YouTube, but I didn't expect to ever be on YouTube as part of a Dalek animation," he says.

"I'm a *Doctor Who* fan," he adds. "I remember watching re-runs of old episodes at my grandparents' house as a kid. I also remember going to Longleat in Wiltshire quite a lot growing up and they had a *Doctor Who* exhibition there which had a life-size replica of a Dalek. I remember being more intrigued than scared. I was desperate to know who, or what, was inside it!"

Joe says he's "very honoured" to have been asked to lend his voice to a character in *Daleks!* "I play a sentinel droid called R-41 who is from a planet in the 5th Galaxy. R-41 is kind of like a caretaker for the Daleks and some of their secret weapons. I love anything animated and really appreciate the time and work that goes into making animations, so I'm really excited to be involved. →

> "IN EPISODE ONE WE GET FIRED DOWN THE BARREL OF A DALEK GUN AND EXTERMINATE A GUY AS IF THE CAMERA IS THE EXTERMINATING BLAST."
>
> CHRIS ALLEN

POWER OF THE DALEKS

Peter Caddock, Director of Immersive Technologies at Studio Liddell, and independent animation producer Jon Doyle are the co-directors of *Daleks!* They're also self-confessed long-time *Doctor Who* fans.

"As this is a lockdown production, we've built up a great working relationship on Zoom," says Jon.

Peter explains that "There are only about five or six of us developing it. Some of the team are 3D artists, some are 2D artists, some do user-interface design and then there are a couple of coders. Between us we've got a very small but very powerful team."

"We've got saucers blowing up and all sorts of things!" says Jon. "The Daleks don't get it easy, and Pete's responsible for that. He's giving them a hard time at every turn of the plot."

"It's James' script that's giving them a hard time!" adds Peter, smiling.

"James' script is *fabulous*," Jon enthuses. "Having the Daleks as the protagonists, you actually start sympathising with them. It's so weird. And giving them different, distinctive personalities is great. There's the Strategist, the Emperor, the Executioner, the Scientist... the Cleaner Dalek, the Chef Dalek..." He trails off into laughter.

"I'm messing around now. But there's something genuinely likeable about the way James has written the Daleks. It feels like we're tapping into a Dalek era that came before the Doctor – an era where the Daleks had their own thing going on. And we're playing in that Dalek-centric world. It feels like it's an untapped universe because there's no Davros controlling things – the Emperor's in charge. It feels very much like a Roman Empire, the way the Daleks operate."

"When the teaser trailer was released," Peter adds, "one of the comments was: 'How can Daleks be interesting?'"

"I shouldn't have written that, sorry Pete," jokes Jon.

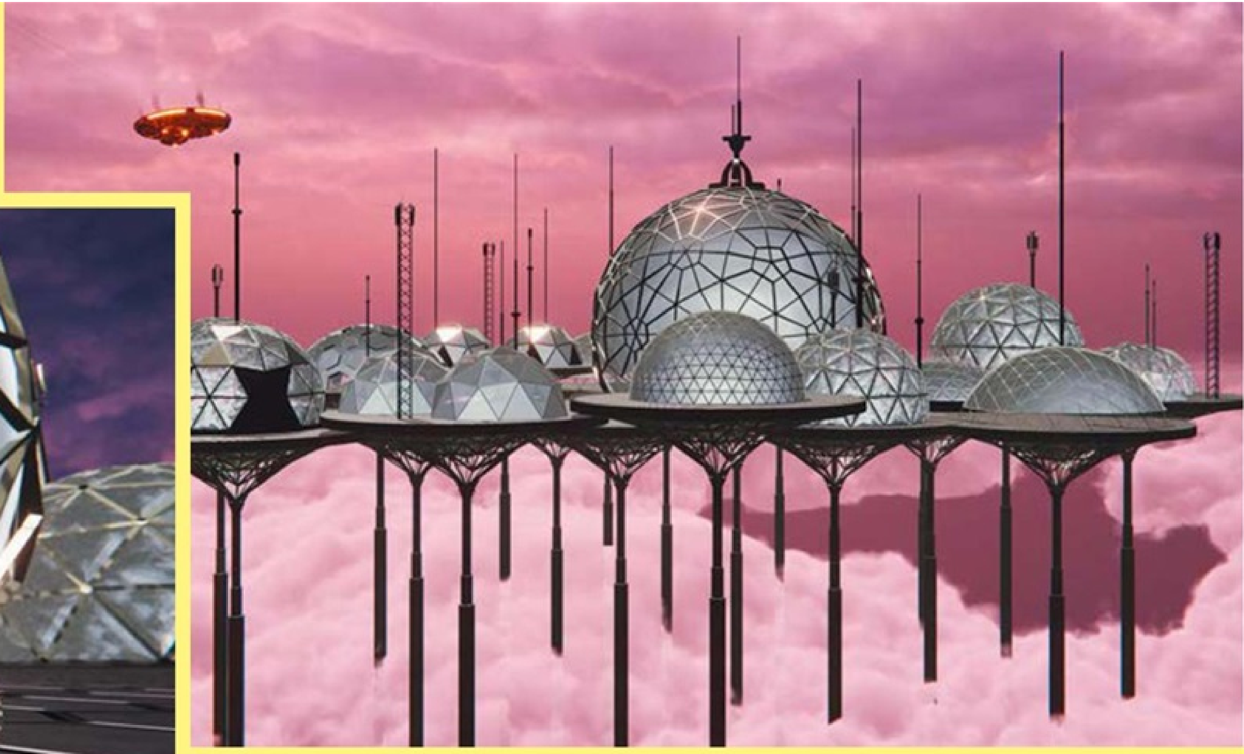
Peter laughs. "I was just like, 'Wow, you're going to have a big surprise, guys, because there's a *lot* of drama in this. It's very powerful!"

Top left: The Daleks advance through space.

Top right: Animation director Jon Doyle.

Above left: Studio Liddell's Peter Caddock.

Below: The Emperor Dalek, flanked by two of his minions.



Above left and right: The Mechonoids in their city, above the clouds.

Right inset: *Daleks!* producer Chris Allen.
Photo © Antoinette Belle.

→ I think YouTube is great for building a good relationship with your audience. You get instant feedback in the comments too, which is really nice."

Producer Chris Allen agrees. "We may not be able to change the next episode but we do get to have a conversation with our audience, which I like – as long as people are polite! The other strength of YouTube is that it's free to access if you watch a little advert. YouTube is a social AVOD platform – AVOD meaning Ad-Supported Video on Demand. It gives you a very broad audience, a very different demographic to that of BBC One."

Daleks! will launch on the *Doctor Who* YouTube channel on 12 November. Each of the five episodes is ten minutes long. "I tried to fit as much plot as possible into each episode," says James. "It's a joy reading a **Doctor Who Magazine** comic by Scott Gray and marvelling, 'But how does he do that?' The economy of words that allows him to create entire scenes in a single panel. With *Daleks!* it was a case of constantly building entire new worlds and destroying them in minutes – there are lots and lots of exterminations! – to ensure we know what the Daleks are after.

"As planned episode numbers concertina-d up and down, that gave us extra challenges," James continues. "Eventually we decided to put an entire episode's worth of plot in the first couple of minutes of episode one... and then something entirely different happens, which makes the episode even more unexpected. And also gives Studio Liddell a break from space battles for a few minutes!"

"It's important to mention," says Chris, "that Studio Liddell has developed an important piece of interactive animation technology they've called the Winker Sync, which syncs the winks of a Dalek's flashing headlights to its vocals. It meant they didn't have to do it manually, which would have taken a long time given that at least 50 per cent of the dialogue is Dalek dialogue. The Winker Sync saved them days of work."

"The delight we all felt when Studio Liddell sent through some test footage of a wall of Daleks in hoverbouts blasting through space..." James enthuses. "It looks exactly like an animated panel from *TV 21*. Similarly, the rich golden tones of the Emperor Dalek that look like they've been coloured in with an airbrush. There are so many moments that are so gloriously right. And a *lot* of Daleks."

James hopes that by the end of the series fans will be "secretly fond of the Dalek Strategist and quietly despise the Dalek Emperor. Plus, you'll have fallen in love with the Mechonoids. I hope *Daleks!* delights people who love the *TV 21* comic strips as much as we do, but also lures in people who aren't as familiar with that 1960s era." **DWM**

> "THE DELIGHT WE ALL FELT WHEN STUDIO LIDDELL SENT THROUGH SOME TEST FOOTAGE OF A WALL OF DALEKS IN HOVERBOUTS BLASTING THROUGH SPACE..."
> JAMES GOSS

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EMPEROR OF THE DALEKS

Voice artist Nicholas Briggs employed sundry bed linen – and outwitted seagulls – in recording his crucial contribution to *Daleks!*

Interview by **EMILY COOK**

Above: Nicholas Briggs – the voice of the Daleks (and many other monsters) in *Doctor Who*.

Below: Nick with a Dalek in 2005.

Below inset and opposite page: Scenes from one of Nick's latest projects – the animated adventure *Daleks!*

"I've always believed that the Daleks could have their own show," says Nicholas Briggs. "The fact that there's a Dalek animation series as part of *Time Lord Victorious* is massively exciting to me. I mean, that's me: I'm the voice of the Daleks."

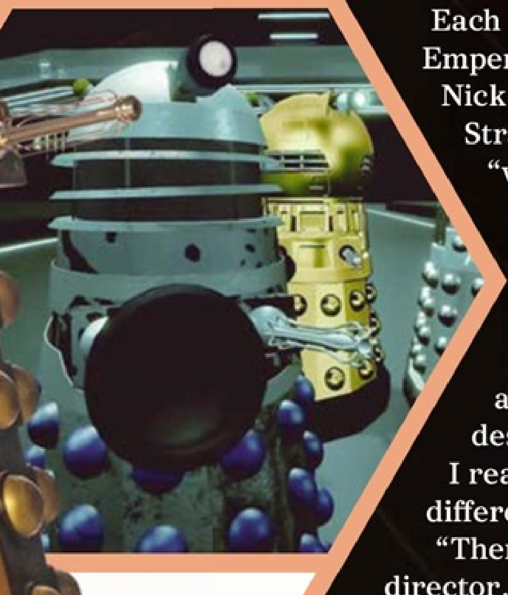
Nick has voiced the Daleks for *Doctor Who* since the show returned to television in 2005 and will voice-star in the upcoming Festive Special *Revolution of the Daleks*. It's no surprise, then, that Nick had his work cut out when it came to BBC Studios' animated series *Daleks!*

"I'm nearly everyone in this," he says, laughing. "James Goss is a very brilliant writer, so he's not approached this thinking 'The Daleks are just the Daleks.' He has, like everything he writes, created unique and interesting characters. And he's done that with the Daleks."

Chief among the company is the Dalek Emperor. "He's the main character, certainly at the beginning. The Emperor's been established for a long time and I've been the Emperor [in Big Finish audio productions] ever since before the TV series, really. He's very big and very haughty in his personality. Then there are the other Daleks that have also featured in the *Time Lord Victorious* audio adventures. There's the Dalek Strategist, who's this ancient Dalek. He's like the original kind of Dalek; he's very battered, he looks rusty and his grill bits are all wonky. He's been around a long time and is extremely wise and very canny.

"As the story unfolds there's a sort of agenda going on between the Emperor and the Strategist," Nick explains. "The Daleks encounter something they've never encountered before and the Strategist starts to realise that maybe there's something in it for him that won't necessarily benefit the Emperor. There's a little bit of Machiavellian politics going on between the Emperor and the Strategist.

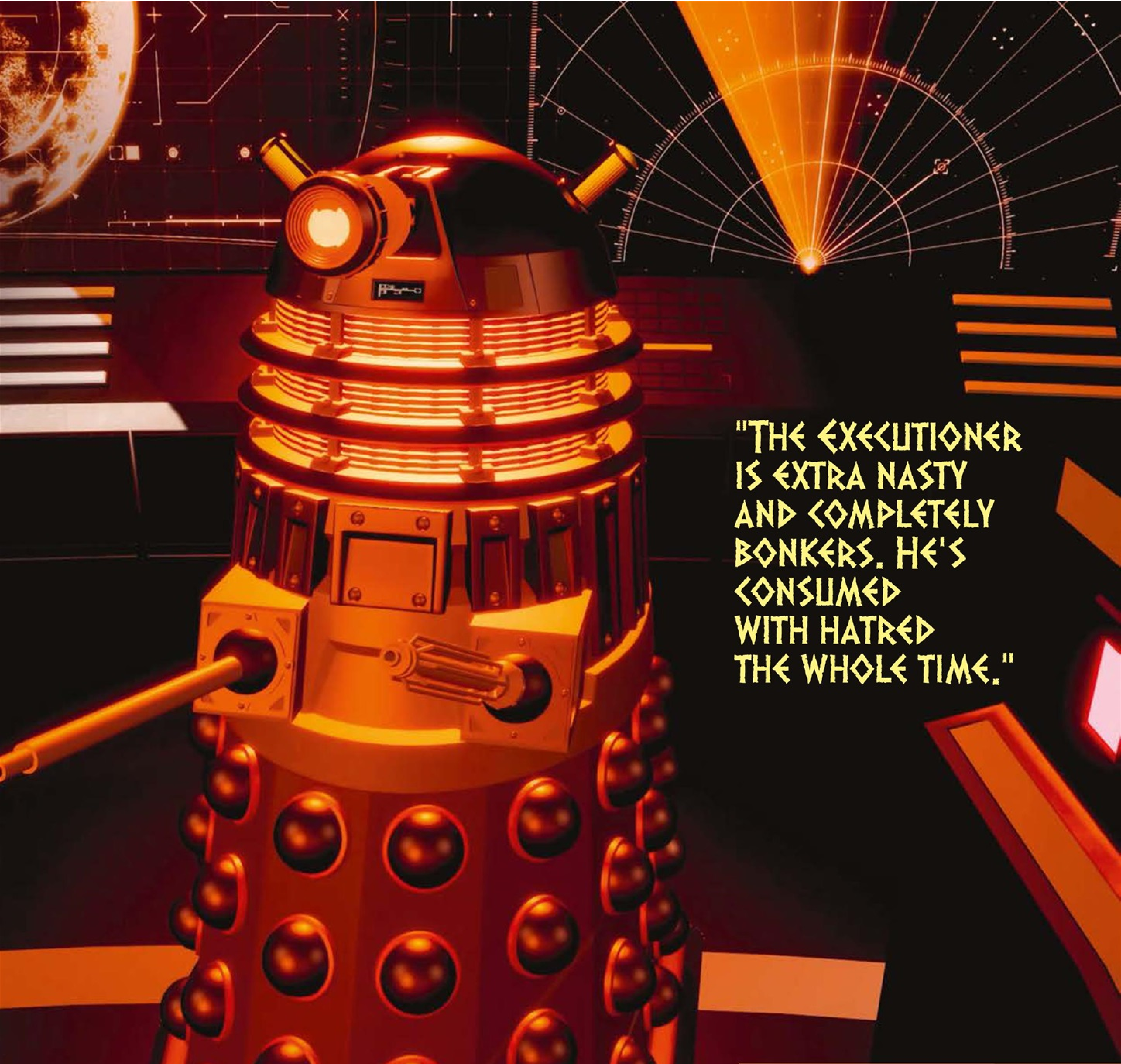
"And then there's the Executioner, whose sole purpose is just to exterminate things. Well, all Daleks exterminate things," says Nick, laughing. "But he's extra nasty and completely bonkers. He's consumed with hatred the whole time."



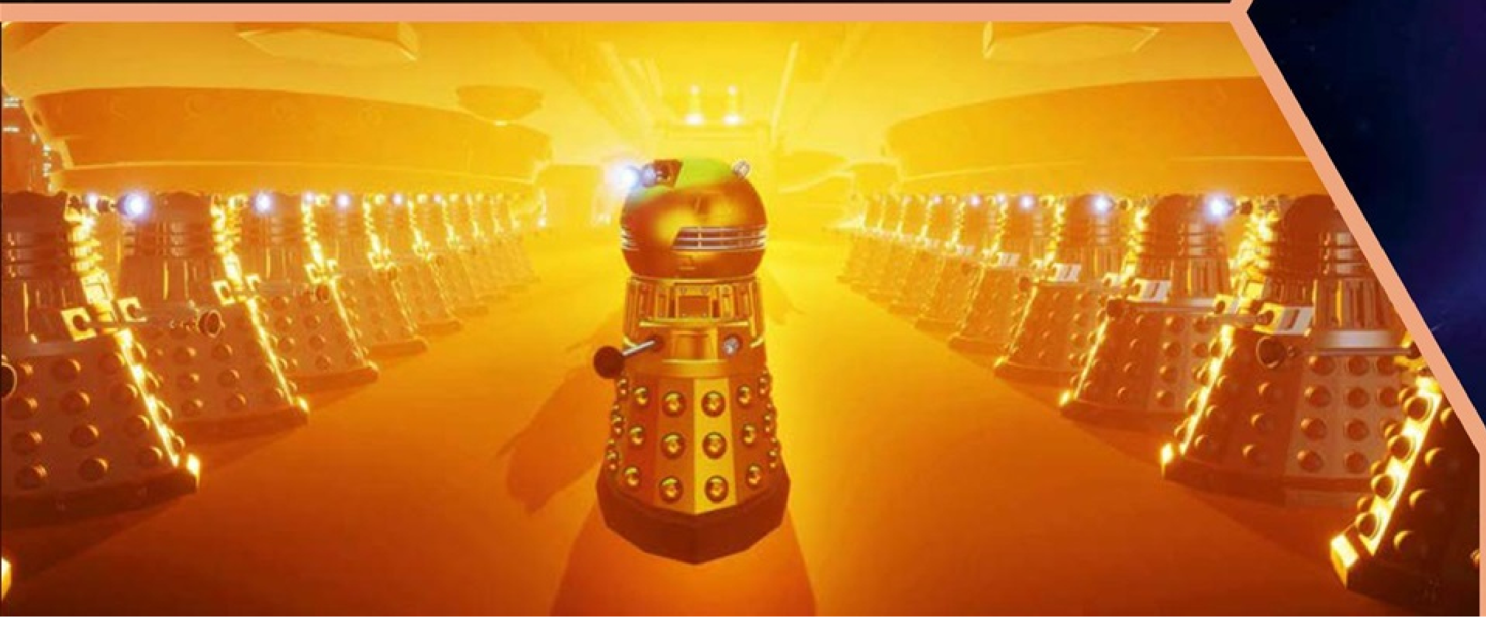
Each Dalek requires a unique voice. "For the Dalek Emperor I was doing a BIG BOOMING VOICE," Nick booms, subsequently demonstrating the Strategist's "ancient, husky voice" and the "very precise, nasal voice" of the picky Dalek Scientist.

What's Nick's process for finding different Dalek voices? "There are three things. First of all, for the Daleks who also feature in the *Time Lord Victorious* audio dramas, there'd already been some very evocative character descriptions written, I think by James Goss. As I read them, I immediately started to hear the different voices in my head.

"Then there were helpful notes from the voice director. For practical reasons – mainly because I'd moved into a new house where the internet wasn't very good – I wasn't able to have a director there for my recording session. So Scott Handcock, who was directing, annotated my script with really detailed, useful notes of exactly how he imagined the voices. The moment I read them, I thought, 'Yeah, I get it.' →



"THE EXECUTIONER IS EXTRA NASTY AND COMPLETELY BONKERS. HE'S CONSUMED WITH HATRED THE WHOLE TIME."

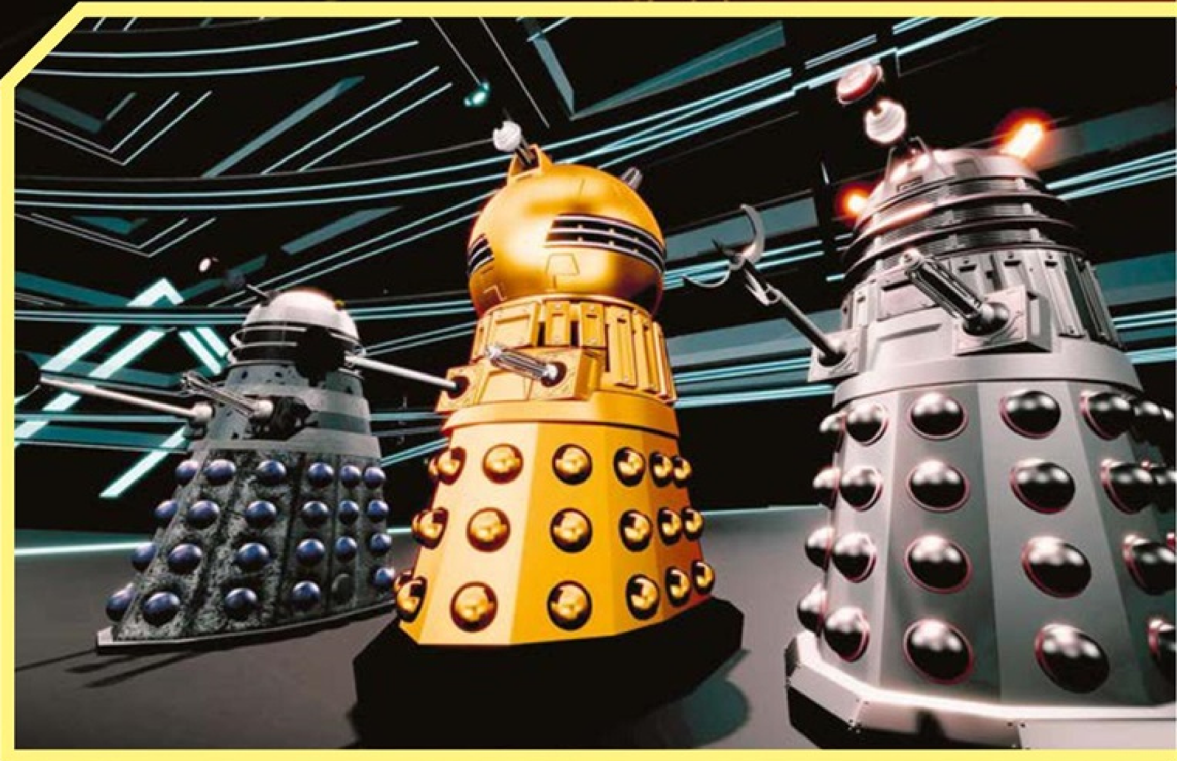


NICHOLAS BRIGGS

Right and below left: Nick voices the Emperor, other Daleks and the Mechonoid drones in the new YouTube series.

Below inset: The Emperor as he appeared in issue 86 of *TV Century 21* (1966). Art by Ron Turner.

Bottom: Nick at work in his home studio.

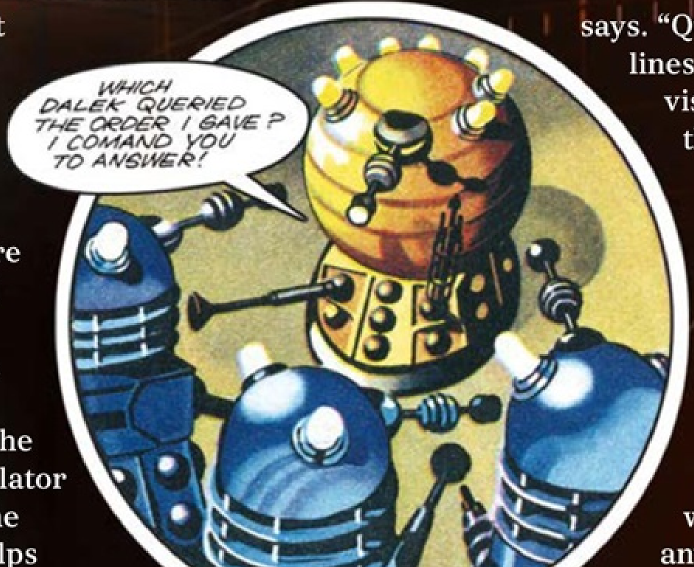


→ "The third thing is the vocal inspiration that comes to me and the sheer joy of inhabiting various different weird minds talking to each other. That goes all the way back to when I was a kid and I used to play around with a tape recorder. I'd perform all the characters in all sorts of plays that I'd make up, including *Doctor Who*. I don't do all the voices for one character then all the voices for another; when I'm in the scene, I'm playing all the characters and they're speaking to each other."

All Nick's lines for *Daleks!* were recorded remotely from his home. "I did it here, in the room you see me in now," he says, giving **Doctor Who Magazine** a virtual Zoom tour of his office. "Just over there, behind that big black curtain, is a vocal booth which my wife says is a bit like an old-fashioned hair dryer. It fits over your head and then you put a flap down behind. You keep your iPad with the script just below so you can see it and the microphone's in front of you. It's very padded in there so it creates a sound-insulated environment, but it's not soundproof."

"THE GOOD THING ABOUT THE DALEKS IS THEY'RE VERY LOUD, SO WHEN YOU'RE TALKING AS A DALEK IT WILL OBSCURE ANY OTHER NOISE."

Nick went to great lengths to create his home studio. "I had to pull the blind down, put lots of blankets up, stuff blankets all around the door and put a clothes rail up with a duvet over it to deaden the sound. And also to make sure that the high-frequency noise of the seagulls around here didn't penetrate through. The good thing about the Daleks is they're very loud, so when you're talking as a Dalek it will obscure any other noise that's going on at the time.


WHICH DALEK QUERIED THE ORDER I GAVE? I COMAND YOU TO ANSWER!

"Of course, once you get the old ring modulator connected – the thing that helps me with the Dalek voice – it makes it sound more mechanical, electronic, like it's coming out of a machine," Nick continues. "It's like playing a weird musical instrument. It delivers on what you put into it and influences the sound in a different way. You can make a tiny change to your voice or bring a slight bit of breathiness in and the ring modulator reacts to it in a more extreme way, making it sound very different. It adds a whole new dimension. And it alerts me to different possibilities of how to do the voice as well."

Given Nick was recording remotely, he made sure to provide lots of alternative takes of his lines. "Because I didn't have a director there I wanted to give them as many options as possible," he says. "Quite often I find that editors want lines delivered faster because the visuals are whipping past. The good thing with this was, I remember the producer Chris Allen told me that the animators had some software where they could feed the voices in and do the Daleks' flashing lights later. So my voice, like it does in the TV series, dictates the rhythm of the flashing, rather than me having to time it to fit existing flashing. At that point, when I was recording, I hadn't seen any of the animation."

By the time of this interview, Nick has seen a picture-locked version of the first episode. "The sound design and everything was yet to be added, but the picture and voices were all there." His verdict? "I was really impressed by it. It's really to be applauded. It's beautifully done. I think it helps that the creatures aren't as articulated as human beings; it's easier to animate things that are mostly gliding around. With some of the difficult aspects of animation taken away, it allows them to concentrate on more spectacular things, like big explosions, weird effects and strange rifts in space-time.

"I think fans will love it," he adds with a grin. "It's exciting Dalek action and it's free for everyone to access, which I think is a lovely thing for the *Time Lord Victorious* team to come up with. It's got a really unique style. It captures something of those old *TV 21* comics and the 1960s Dalek annuals, especially with the gold spherical Emperor.

"As a kid, I *loved* that golden Emperor in the strip, so to be able to voice that is particularly special to me. It's such a fantastic role. And it's great to be involved with *Daleks!* because, as I approach my dotage, I realise you could account for my career and say that actually I'm the longest-running cast member of the current iteration of *Doctor Who*. I've been in it right from the beginning. I did various weird voices for the very first episode, *Rose* [2005], and here I am all these years later involved in something as exciting as this. I'm very pleased and proud to be a part of it." **DWM**

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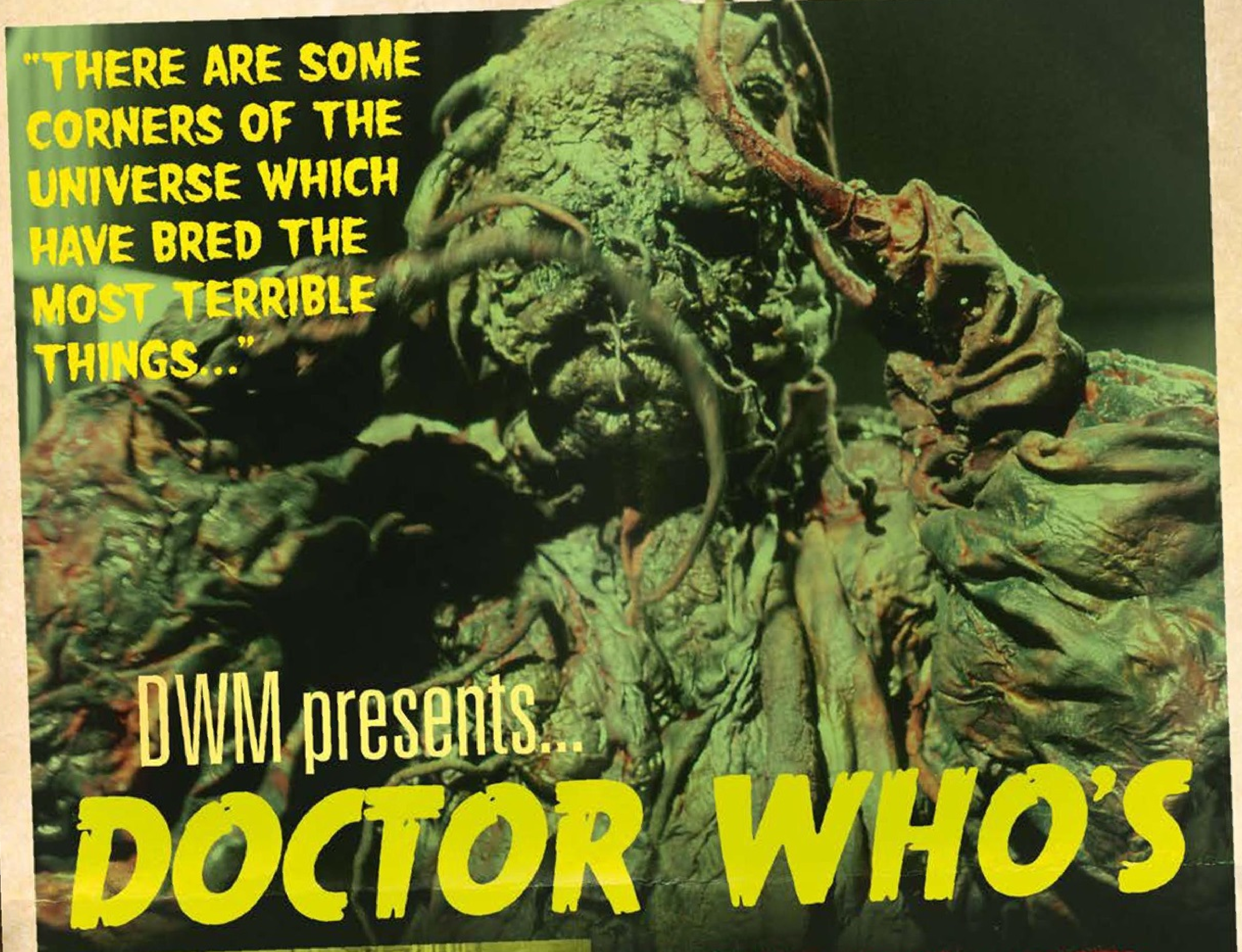


"THERE ARE SOME CORNERS OF THE UNIVERSE WHICH HAVE BRED THE MOST TERRIBLE THINGS..."

DWM presents...

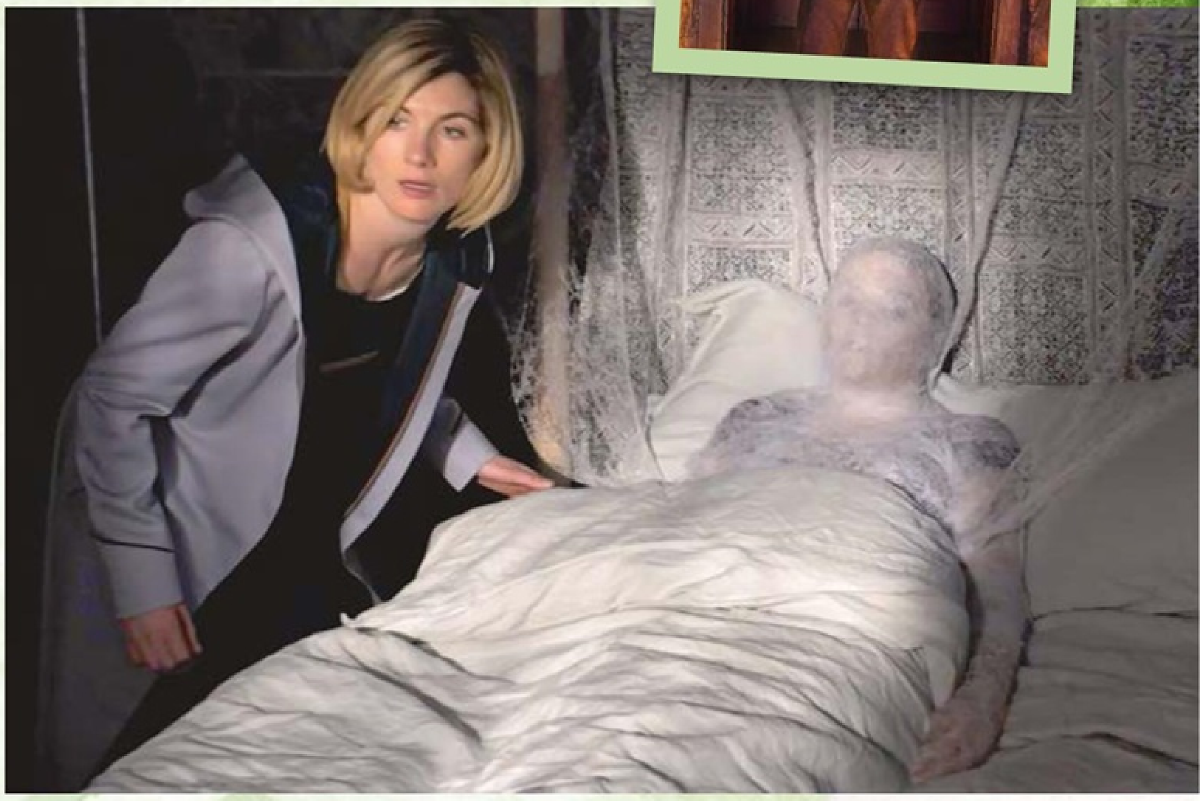
DOCTOR WHO'S

50 SCARIEST MOMENTS

STARRING **Autons** | **Cybermen** | **Daleks** | **Dream Crabs** | **Krynoids** | **The Master** | **Morbius** | **The Veil** **Weeping Angels** | **Zygons** **AND MORE MONSTERS THAT ARE ALL THE STUFF OF NIGHTMARES...**

Launching our Halloween countdown of *Doctor Who's* top terrors and freakiest frights, showrunner Chris Chibnall explains why the series' blend of sci-fi and horror is an accidental work of genius...

Feature by **PAUL KIRKLEY**



It's not clear who first coined the phrase 'behind the sofa' in relation to *Doctor Who*, but it appears to have been common currency as early as 1964. Which suggests that, almost from the start – probably the first appearance of those dreaded Daleks, if you want to put a flag in it – the series' DNA has been composed of just as much horror as science fiction.

"Tonally, *Doctor Who* is many things, and horror comes and goes with different levels of intensity within it," suggests the series' current showrunner, Chris Chibnall. "Science fiction is often conceptual, whereas horror is more emotional and primal. *Doctor Who* is often about what's around the corner, or what's under the bed, so is very primal in that sense.

"It's the blending of the two things – sci-fi and horror – that's actually a work of genius," Chris adds. "And it feels like it kind of happened by accident. The happiest and most brilliant of accidents."

It's the primal, under-the-bed half of that happy accident we're celebrating with this issue's Halloween countdown of *Doctor Who*'s 50 greatest scares.

"The spirit of Halloween is definitely there in *Doctor Who*," says Chris. "I grew up during the era of [mid-1970s script editor and producer] Robert Holmes and Philip Hinchcliffe, where scares and shocks and Saturday teatime horror were high on the agenda. I love that aspect of the show. Being delightfully scared, but also feeling safe, is one of the things I most associate with my childhood memories of *Doctor Who*, and it's always lovely when you feel you're inspiring that same feeling in a new generation of eight-year-olds – or 58-year-olds! You're always thinking, 'I hope somebody has a not *too* traumatising nightmare about this...'"

Two years ago, Chris marked Halloween week with a spider invasion of Sheffield in the fright-fest *Arachnids in the UK*. "The brief for that episode was literally: let's scare the eight-year-olds," says Chris, with a wicked laugh.

Four decades earlier, producer Barry Letts had taken one look at the prototype arachnid designed for Jon Pertwee's swansong, *Planet of the Spiders*, and ordered it to be made less convincing. (The FX boys subsequently adopted the revised version and named him Boris.) But Chris showed no such squeamishness. "It was one of the moments, early on in that series, where I was like, 'Are we allowed to do this on a Sunday night?'" he recalls. "There's a corpse that's just been killed by a spider, and she's got webs all over her face. It seemed a pretty strong, horrific image. But I think we just about found the right way to do it."

> "The spirit of Halloween is definitely there in *Doctor Who*."
>
> CHRIS CHIBNALL

Does Chris think today's kids, exposed as they are to so much more of... well, everything, might be harder to scare than the generations raised in the cathode glow of Yetis in the underground and Cybermen on the Moon? "It probably depends what age you're talking about," he considers. "The 12- and 13-year-olds are clearly watching *Narcos*. That's absolutely the case. But with the seven- to ten-year-olds – which is kind of that sweet spot of discovering *Doctor Who* – hopefully we're getting them early, before they're exposed to all of Netflix."

In the feedback he receives from parents, Chris has noticed a particularly delightful recurring trend. "We get quite a lot of people saying, 'My child was really scared, and wanted me to read them a bedtime story. And they haven't asked for a bedtime story in ages, so thanks very much!'

"It's part of the job of *Doctor Who* to be scary to children, but not to traumatise them," he says. "That's the line you're trying to tread. It's that rollercoaster thing – you want to feel safe and terrified at the same time. And the thing that ultimately makes you feel safe is the Doctor. That's the genius of it." →

Opposite page from top: A Krynoid in *The Seeds of Doom* (1976); Autons in *Spearhead from Space* (1970); the Morbius monster in *The Brain of Morbius* (1976); and a Weeping Angel in *The Time of Angels* (2010).

Top: Chris Chibnall, *Doctor Who*'s showrunner.

Above: The Doctor (Jodie Whittaker) discovers a cobwebbed corpse in *Arachnids in the UK* (2018).

Below: A giant spider climbs a wall in *Arachnids in the UK*.

Bottom: One of the gruesome props designed by Ian Scoones for *Planet of the Spiders* (1974).

Photo © Helen Solomon.

50: The Foretold (Jamie Hill) advances on its latest victim in *Mummy on the Orient Express* (2014).

49: An alien Ambassador approaches the space centre in *The Ambassadors of Death* (1970).

48: Ian Reddington as the Chief Clown in *The Greatest Show in the Galaxy* (1988-89).

47: Sharaz Jek (Christopher Gable) secretly monitors events in *The Caves of Androzani* (1984).

46: Sara Kingdom (Jean Marsh) succumbs to the Time Destructor in *The Daleks' Master Plan* (1965-66).

45: Aukon (Emrys James) summons his bat servants in *State of Decay* (1980).

44: The corpse of a drowned soldier opens its eyes in *The Curse of Fenric* (1989).

43: Lord Kiv, in the body of Peri (Nicola Bryant), enjoys a few moments of his new life before being gunned down in *The Trial of a Time Lord* (1986).

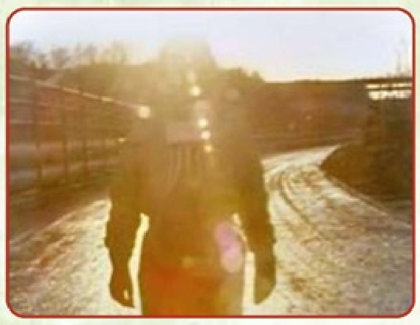
50 "Start the clock..."

(*Mummy on the Orient Express*, 2014)

The punning title may suggest we're in for a jokey fairground ride. But this creature feature's headline act – first seen stalking down the railway carriage towards the indignant Mrs Pitt – is the real deal. A walking nightmare of rotting meat and bones, divested of most of its filthy bandages, it's a monstrous triumph of Millennium FX design work.

49 Walking in sunshine

(*The Ambassadors of Death*, 1970)



The scariest monsters usually come out at night. But in *The Ambassadors of Death* it's one of the eponymous alien emissaries, silhouetted against the low winter sun as it marches implacably towards the Space Centre, that lends the story its most eerily enduring image.

48 Death becomes him

(*The Greatest Show in the Galaxy*, 1988-89)

Ian Reddington's Chief Clown, dispensing death with a theatrical flourish and a sotto voce bon mot, is one of 1980s *Doctor Who*'s most memorable villains. His first appearance – gliding silently through the sand dunes in a hearse, dressed as an undertaker – is a moment of deliciously funereal surrealism.

47 The phantom menace

(*The Caves of Androzani*, 1984)

"It's like a graveyard," says the Doctor (a moodily under-lit Peter Davison) from his cell – and the camera cuts to a montage of the phantom in his lair, with Christopher Gable's mirthless chuckle issuing through the slit of Sharaz Jek's distinctive facemask. While not much is actually *happening* here, director Graeme Harper conjures an atmosphere of thick dread, soundtracked by a haunting death-rattle score from Roger Limb.

46 "It's all crumbling to dust..."

(*The Daleks' Master Plan*, 1965-66)

Setting aside niggling arguments about whether she qualifies as a 'proper' companion, there's no disputing the death by Time Destructor of space agent Sara Kingdom is one of the most graphically horrifying sequences of *Doctor Who*'s early years. As the lush foliage of Kembel turns to arid wasteland, Sara screams, falls and withers away to a desiccated husk, before her powdered bones are blown away on the wind.

45 "My servants will find them..."

(*State of Decay*, 1980)

State of Decay's full-blooded Hammer pastiche (a holdover from the series' mid-1970s imperial horror phase) brings a welcome Gothic shiver to Season 18's glossy new, BBC Micro-era aesthetic. And never more so than when the vampiric Aukon dispatches his bats to locate the Doctor and Romana, with the slo-mo beat of the creatures' leathery wings matched by an ominous musical refrain from Paddy Kingsland.

44 "Tonight, I shall die... and the words die with me..."

(*The Curse of Fenric*, 1989)

Necessity proved to be the mother of invention in *The Curse of Fenric*, as wildly over-running episodes forced director Nicholas Mallett to compress the narrative via evocative montages and overdubs. In the most effective example, Professor Judson reads from the Viking inscriptions ("I've heard the treasures whisper in my dreams...") as the carvings come alive and ancient evil stirs beneath the water...

43 "Protect me! I am your lord and master!"

(*The Trial of a Time Lord*, 1986)

Was any companion gifted a more dramatic send-off than Nicola Bryant's Peri? Freshly lobotomised (yes, really), her shaved head is now home to the Mentor Kiv's brain – and it is he who (in Bryant's voice) issues a final, guttural roar before being blasted to bits by Brian Blessed. (We'll draw a discreet veil over the fact that, as it turns out, they all live happily ever after.)

42 "There's a child in this house..."

(*It Takes You Away*, 2018)

Mixing fairy tale fears (a cabin in the woods with a magic mirror in the bedroom and a big bad wolf at the door) with *Let the Right One In*-style Nordic chills, there's a wintry dread to the opening reel of *It Takes You Away*. Little wonder, then, that blind Hanne takes to hiding in the wardrobe. Can she budge up and make room for the rest of us?

41 "Yes, sir, I heard what you said..."

(*The Robots of Death*, 1977)

'Agatha Christie with robots' was already an irresistible proposition. But it's the titular automata's stylish art deco aesthetic – all sculpted cheekbones, crimped metallic hair and creepily polite voices – that renders them so uniquely unnerving. As the luckless Chub discovers when he becomes their first victim...

40 "I can sense them all around us..."

(*The Sensorites*, 1964)

Having been invested with a sinister atmosphere of creeping menace throughout, the *Strangers in Space* episode ends with a classic 'face at the window' scare, as we get our first glimpse of one of the eponymous, bulb-headed aliens – staring impassively into the spaceship from the silent void of space...

39 The floor is larva

(*The Green Death*, 1973)

With apologies to our entomologist readers, maggots – writhing, slimy larvae that literally feed on rotting flesh – are disgusting. And giant mutant maggots are *really* disgusting. So when a whopping great one hatches out of its egg, slithers across the floor and rears up behind Jo Grant's defenceless back... Well, forgive us if we're not in a hurry to take the green bin out tonight.

38 "His blood is still warm..."

(*The Stones of Blood*, 1978)

The late 1970s was a purple patch for teatime folk horror, and here *Doctor Who* got in on the act with an occult classic boasting druids, stone circles, croaking ravens and plenty of that old black magic. All these elements combine in the dusky menace of the first cliffhanger, along with Romana being driven over a cliff in the gathering gloom by... what, exactly?

37 "It's the end of everything!"

(*Kinda*, 1982)

Kinda's boldly experimental strangeness powers Part Three's fever dream of a climax – a disorienting crescendo of surreal imagery in which clocks and metronomes tick and tock urgently, a candle gutters, the sands of time drain away and a clamorous alarm bell calls time on... everything. →

42: A sense of menace pervades the early scenes of *It Takes You Away* (2018).

41: A Voc robot attacks in *The Robots of Death* (1977).

40: Ian (William Russell) sees an alien creature appear silently at the window of a spaceship in *The Sensorites* (1964).

39: A giant maggot in *The Green Death* (1973).

38: A raven watches the Doctor (Tom Baker) in *The Stones of Blood* (1978).

37: Panna (Mary Morris) at "the end of everything" in *Kinda* (1982).

36: A terrified Barbara (Jacqueline Hill) recoils in the first Dalek story (1963-64).

INHUMAN NATURE

36 The scare that launched a thousand scares

(*The Mutants*, aka *The Daleks*, 1963-64)

Nearly 60 years on, the cliffhanger to the first Dalek story – in which Barbara is menaced by the most famous sink plunger in history – has lost none of its charged potency. *Doctor Who* Scare 101, its power lies in the sheer conviction that all involved bring to it, from Jacqueline Hill's visceral terror to Christopher Barry's clammy, claustrophobic direction and the menacing throb of Brian Hodgson's otherworldly sound design.

But while the Daleks, once revealed, are clearly very cool – and prompted a national outbreak of fully fledged Dalekmania – are they really that *scary*?

"The Daleks are definitely scary," says Nicholas Briggs – writer, Big Finish exec producer and TV's Voice of the Daleks. "Everything about the way they were first presented was designed to signal to the audience that they were scary. The slow reveal, Barbara's bloodcurdling scream, the nightmarish sounds of the Dalek city... Everything signalled 'scary things are on their way'. And when they arrived, their voices were staccato, inhuman, their movements jerky, like the spasms of the diseased or dying.

"On top of that, their language was designed to mimic terms used by the viewers' most recently recalled terrible foe, the Nazis. (It was less than 20 years since the end of the war.) They spoke of 'ex-ter-min-ation' and of claiming the world solely for themselves.

"You might step back, cynically, and look at the strange collection of household items and radiator parts that they might be said to resemble, but everything about them screamed 'Run! These things will kill you!' And that inherited message works every time they appear, right to this day."

35: Clara Oswald (Jenna Coleman) hides from the Dream Crabs in *Last Christmas* (2014).

34: An ancient skull begins to glow with energy in *Image of the Fendahl* (1977).

33: The Cyberman Controller (Michael Kilgarriff) in *The Tomb of the Cybermen* (1967).

32: The Doctor tells Leela (Louise Jameson) that he's made a terrible mistake in *Horror of Fang Rock* (1977).

31: A grotesque troll doll comes to life in *Terror of the Autons* (1971).

30: A Zygon (Keith Ashley) attacks Sarah Jane Smith (Elisabeth Sladen) in *Terror of the Zygons* (1975).

35 "I'm sorry I'm sorry I'm sorry"

(*Last Christmas*, 2014)

Last Christmas's Dream Crabs are such an obvious riff on *Alien*'s 'face huggers', they even acknowledge it in the script. But that doesn't mean they're any less terrifying – and never more so than when, hiding under a table, Clara tries desperately to think about something... *anything* else. But as a string of the creature's viscous mucus drips through the slats above, that's an impossible task, even for the Impossible Girl...

34 Skull-duggery

(*Image of the Fendahl*, 1977)

The last script edited by arch scaremonger Robert Holmes, *Image of the Fendahl* proves quite the victory lap, with a haunted house, occult rituals, human sacrifices and squelchy slug monsters in the mix. The first episode builds to a thrillingly tense climax, with a 12-million-year-old skull beginning to pulse with ancient power and the Doctor standing rooted to the spot as something approaches him in the darkness of the woods...

33 "YOU...SHALL...BE... LIKE...US..."

(*The Tomb of the Cybermen*, 1967)

As elevator pitches go, 'archaeologists excavate the lost tombs of the Cybermen' is a doozy. And when the metal giants finally emerge from their frozen hibernation, the Cyberman Controller wastes no time in letting the humans know that the horror staring them impassively in the face... is their own destiny.

32 "I've made a terrible mistake..."

(*Horror of Fang Rock*, 1977)

Terrance Dicks' richly atmospheric murder mystery – a taut and scary chamber piece set in a remote, fogbound Edwardian lighthouse – reaches peak levels of terror when the Doctor realises he's made a grave tactical error. "I thought I'd locked the enemy out," he tells Leela. "Instead, I've locked it in. With us."

31 Cries and dolls

(*Terror of the Autons*, 1971)

Terror of the Autons' inventory of scares – from PVC chairs that suffocate their victims to policemen unmasked as faceless Autons – saw questions raised in Parliament. Producer Barry Letts drew the line at children's teddies going rogue, but it's doubtful whether Robert Holmes' compromise – the hideous 'troll doll' that stirs into life on the back seat of Farrel's car – would have resulted in any fewer sleepless nights...

30 She's behind you...

(*Terror of the Zygons*, 1975)

Two factors elevate the Zygons into the front rank of *Doctor Who* monsters. The first is that, as shape shifters, they walk, eat and sleep among us. The second is that, once revealed – creeping up behind Sarah in the infirmary – these giant, barnacled embryos are a truly repulsive creation from designers James Acheson and John Friedlander.

29 "I know you. I've seen you before..."

(*Heaven Sent*, 2015)

Imprisoned in a castle constructed from his own nightmares, the Doctor sees a shrouded figure at the window... a wraith drawn from his childhood night terrors. With a terrible dragging sound, The Veil begins its slow, inexorable shuffle towards him...

28 Field of nightmares

(*Human Nature*, 2007)

Scarecrows. They're scary, right? And not just to crows. That goes double for *Human Nature*'s men of straw – grotesque, sack-faced parodies of humanity that emerge from the hedgerows with their twisted, lumbering gait to visit twiggy death upon the unsuspecting population of Farringham. Worzel Gummidge they ain't.

29: The Veil (Jami Reid-Quarrell) continues its relentless advance towards the Doctor (Peter Capaldi).

28: Animated scarecrows in *Human Nature*/*The Family of Blood* (2007).

27 "I am to become a Dalek. We are all to become Daleks."

(*Revelation of the Daleks*, 1985)

Converting humans to Daleks may have been stealing the Cybermen's act, but the sight of Arthur Stengos – a pustulating mass of sores and flesh, staring out of his one remaining eye from inside a glass Dalek casing – remains one of *Doctor Who*'s most revoltingly indelible images.

26 "She was... dead."

(*Hide*, 2013)

What better setting for a *Doctor Who* ghost story than the 1970s – a golden age of British telefantasy horror? *Hide* – which owes a particular debt to Nigel Kneale's 1972 chiller *The Stone Tape* – opens in a crumbling Gothic pile on a dark and stormy night, with a pair of paranormal investigators trying to lay a "lost soul" to rest – and being rewarded with a howling, spectral apparition screaming out of the shadows...

25 "Destroy him! I, the Master, command you!"

(*The Deadly Assassin*, 1976)

Famously, the sustained psychotropic nightmare of *The Deadly Assassin*'s Matrix-set third episode had Mary Whitehouse clutching her pearls in horror. But it's our first glimpse of the disfigured Master – now reduced to a charred, cadaverous ragbag of rotting flesh, eyes bulging like a pair of shelled eggs – that was printed onto the nightmares of a generation.

24 Staring death in the face

(*The Timeless Children*, 2020)

As an example of sheer nerve-shredding tension, Yaz and Graham going eyeball to eye-socket with Ashad the Lone Cyberman – while hiding inside a pair of his dormant shock troops – takes some beating. It's a beautifully sustained moment of frozen terror in which it's not just our heroes who are left holding their breath...

23 "I bring Sutekh's gift of death to all humanity..."

(*Pyramids of Mars*, 1975)

"Egyptology and Mars?" boggles an incredulous Laurence Scarman during this perfect synthesis of science fiction and Gothic romance. It's a recipe for fear that comes together beautifully in the Part One cliffhanger – in which, to a clamorous crescendo of deafening organ music, Sutekh's servant arrives, dispensing death from his fingers and putting the human race on notice via Bernard Archard's thrillingly icy whisper.

22 "I carved out his soul and sat in his heart..."

(*Tooth and Claw*, 2006)

A rare example of a full-on Russell T Davies horror story, *Tooth and Claw* sets up its perfectly calibrated chills with a delicious shiver of anticipation. Queen Victoria entreats Sir Robert to "tell us of monsters" while, down in the cellar, the pallid, coal-eyed werewolf host recalls how it acquired the body of "a weakling, heartsick boy, stolen away at night". After that, the wolf itself is frankly a blessed relief.

27: The head of Stengos (Alec Linstead) begs for death in *Revelation of the Daleks* (1985).

26: Emma Grayling (Jessica Raine) sees a ghost in *Hide* (2013).

25: The Master (Peter Pratt) in *The Deadly Assassin* (1976).

24: The Doctor's friends, disguised as Cybermen, are inspected by Ashad (Patrick O'Kane) in *Ascension of the Cybermen* (2020).

23: Namin (Pater Mayock) is dispatched by the servant of Sutekh (Bernard Archard) in *Pyramids of Mars* (1975).

22: The werewolf host (Tom Smith) in *Tooth and Claw* (2006).

21: Julius Silverstein (Frederick Schrecker) is killed when a control sphere smashes its way into his museum and reanimates a Yeti in *The Web of Fear* (1968).

FEAR IN BLACK AND WHITE

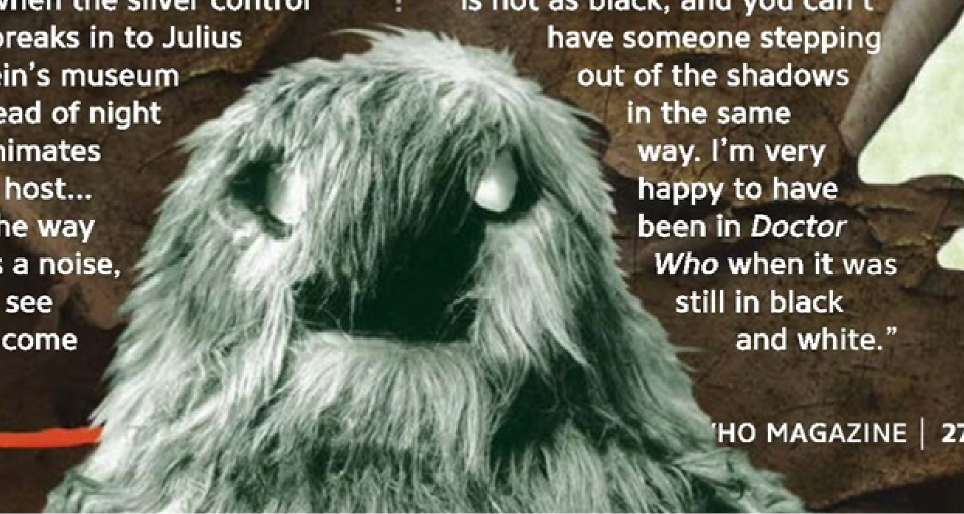
21 "You can't scare me..."

(*The Web of Fear*, 1968)

Shortly before Jon Pertwee floated the idea of a Yeti on the loo in Tooting Bec, Patrick Troughton faced the Himalayan horrors in the claustrophobic tunnels of the London Underground. But the single scariest moment of *The Web of Fear* is when the silver control sphere breaks in to Julius Silverstein's museum in the dead of night and reanimates its furry host...

"It's the way he hears a noise, and you see the Yeti come alive, then the claw swiping across the screen, and you hear that scream..." says one of the story's stars, Frazer Hines, with a shiver. "That to me was like a Hammer horror film."

The scene is dramatically lit and directed by Douglas Camfield in the style of German expressionist cinema (albeit German expressionist cinema with killer Yetis). "To me, black and white is much more scary than colour," says Frazer. "In colour, the black is not as black, and you can't have someone stepping out of the shadows in the same way. I'm very happy to have been in *Doctor Who* when it was still in black and white."



20: A giant spider scuttles across the floor in *Arachnids in the UK*.

20 "It's domestic. But it's way too big..."

(*Arachnids in the UK*, 2018)

Spiders are a primal fear that *Doctor Who* had never quite pulled off in the past. Here, Chris Chibnall makes up for that by placing a scuttling, supersized critter *literally under the bed*. On the mattress above, meanwhile, lie the mortal remains of poor scientist Anna, embalmed in cobwebs like Robert Smith in that Cure video. There's a reason this went out at Halloween, you know.

19: Sky Silvestry (Lesley Sharp) in *Midnight* (2008).

19 "What's she doing? How can she do that?"

(*Midnight*, 2008)

A psychological horror story probing humanity's dark instinct to root out the 'enemy' within, *Midnight* adds a new type of terror to *Doctor Who*'s arsenal – one that feels increasingly prescient. Its most visceral scare is achieved with no CG trickery, but the simple, unnerving device of possessed tourist Sky Silvestry mimicking the words of her fellow passengers... at the exact moment they leave their mouths.

18 "It's a dummy... It's just a dummy..." (*Night Terrors*, 2011)

In *Night Terrors*, the Doctor calls a child's bedroom "the scariest place in the universe". And as if the shadows on the walls and the knocking in the wardrobe aren't creepy enough, writer Mark Gatiss also chucks in ghostly children's laughter, nursery rhymes and an army of crudely fashioned Edwardian peg dolls that are truly the stuff of nightmares.

18: Creepy peg dolls in *Night Terrors* (2011).

17 "They will... not survive."

(*The Tenth Planet*, 1966)

17: The Cyberman leader, Krail (Reg Whitehead), in *The Tenth Planet* (1966).

In the tracking room of the Polar base, the Doctor comes face to ruined face with the Cybermen for the very first time. And then their leader, Krail, opens its mouth to speak – an unsettling sing-song voice delivered through a gaping, immobile hole. Many Cyber upgrades would follow, but none would quite capture the queasy surgical terror of the original.

16 "Earth has so much water... we should like that world."

(*The Waters of Mars*, 2009)

16: Maggie Cain (Sharon Duncan-Brewster) undergoes an horrific transformation in *The Waters of Mars* (2009).

In the sick bay of Bowie Base One, Yuri is chuntering away, unaware that, behind him, Maggie has started violently shaking and jerking. Eventually she falls still, her head bowed. When she finally looks up, we see she has been transformed – half her face now blistered with cracked, almost reptilian skin, her mouth set into a hideous leer through which water is pouring... and pouring... and pouring...

15 It's a Sin

(*The Talons of Weng-Chiang*, 1977)

15: Mr Sin (Deep Roy) in *The Talons of Weng-Chiang* (1977).

A "Peking homunculus" with the cerebral cortex of a pig, disguised as a Victorian music hall dummy? Only in *Doctor Who*... Even as an inert prop, Mr Sin is an alarming prospect – so when he suddenly moves unaided, receiving a murderous instruction from his master with a silent nod, it's a small but bone-chilling moment.

14 "That's not a clock..."

(*The Girl in the Fireplace*, 2006)

14: Young Reinette (Jessica Atkins) is menaced by a Clockwork Man in *The Girl in the Fireplace* (2006).

After 43 years, *Doctor Who* finally put a monster in the most terrifying place of all – under a child's bed. In this case, it's an incredibly creepy, tick-tocking clockwork robot decked out in 18th-century carnival mask, periwig and breeches, lying in wait to harvest said child's brain. Sleep tight, kids.

13 "I need medical attention! Look at me!"

(*The Seeds of Doom*, 1976)

There have been many distressing examples of transmogrification in *Doctor Who*. (Noah's metamorphosis into a Wirrn in *The Ark in Space*, for example, is no less horrific for being clearly achieved with the aid of bubblewrap.) But there's something about the plight of poor Arnold Keeler, strapped to the bed in Harrison Chase's cottage as he slowly becomes more plant than man, that perfectly captures the process's mixture of terror and pathos.

13: The mutating Arnold Keeler (Mark Jones) pleads with Sarah to release him in *The Seeds of Doom* (1976).

12 "Ratkin!"

(*Ghost Light*, 1989)

This classic haunted house mystery caps a deliciously creepy opening instalment with A(li)ce disappearing down the rabbit hole into the gloomy basement of Gabriel Chase. "There's a new scent in the dark," comes a rasping whisper. "Warming, pulsing, racing blood!" And then two giant insects appear from the shadows... in full evening dress.

11 Fear the walking dead

(*The Unquiet Dead*, 2005)

Mark Gatiss' phantasmagorical tale of Victorian gas monsters gets off to an arresting start when an elderly corpse climbs out of her coffin and runs screaming through the snowy streets of Cardiff. The resulting hullabaloo, in which anxious parents debated whether the newly revived *Doctor Who* was 'too scary for children', felt just like old times. Little wonder Gatiss declared himself "quietly thrilled".

10 Windows for dummies

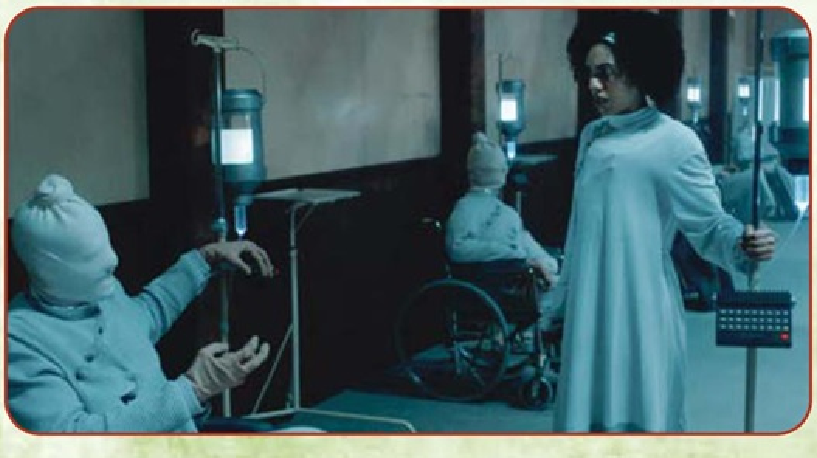
(*Spearhead from Space*, 1970)

Just weeks after Neil Armstrong took one giant leap for mankind, filming began on a new series of *Doctor Who* that would bring the Time Lord crashing down to Earth and his enemies right to our doorsteps (if you lived in the Home Counties, anyway). As a statement of intent, blank-faced, eyeless shop dummies jerking spasmodically into life in a high street window display could scarcely have been more effective – or more frightening.

9 "Pain. Pain. Pain."

(*World Enough and Time*, 2017)

In a grim infirmary where stocking-faced human subjects are in the process of being turned into Cybermen, Bill Potts discovers the only thing a nurse has done to stop a distressed patient's wounded, metallic cry of "PAIN, PAIN, PAIN"... is to turn the volume down. *Doctor Who* may have delivered more Halloween-friendly scares over the years, but this scalpel-sharp slice of surgical horror is surely the single most disturbing moment in the series' long history.



8 "It has detected the non-conformity..."

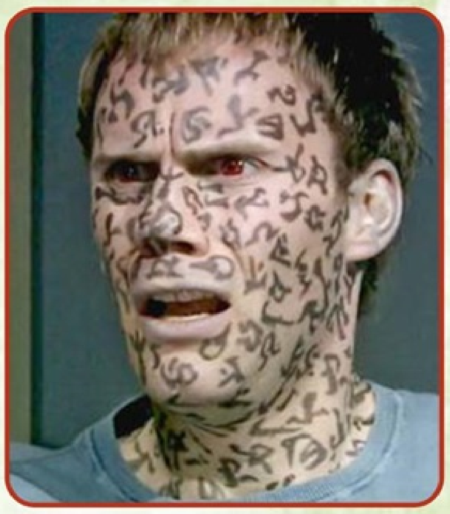
(*Genesis of the Daleks*, 1975)

There's a view – though by no means a consensus (see page 25) – that the Daleks didn't get *really* scary until Davros showed up. And in his first full scene, the late, great Michael Wisher helps the mad scientist achieve instant icon status. But this is also a seminal moment for his creations, as Davros gives a Dalek autonomy – gives it *life* – for the very first time. Its natural instinct? To exterminate anything that falls short of its vision of racial purity. Chilling.

7 "Toby, I can see you..."

(*The Impossible Planet*, 2006)

"*Alien* meets *The Exorcist*" was how *The Guardian* described this story – a blend of sci-fi thrills and occult chills perfectly encapsulated in the scene where, alone in his room on Sanctuary Base 6, archaeologist Toby hears a deathly whisper (that man Gabriel Woolf again) telling him that, if he turns around, he's dead. Moments later, the ancient markings on the pot he's been studying vanish – and reappear all over his hands and face...



ANGEL DELIGHT

6 "An image of an Angel itself becomes an Angel..."

(*The Time of Angels*, 2010)

Having already established the Weeping Angels as arguably the scariest *Doctor Who* monster of them all, for an encore Steven Moffat added to his repertoire of tapping into children's atavistic fears by having them actually come out of the television to menace a captive Amy. The message? No amount of hiding behind the sofa is going to save you now.

"I'm sure I would have been influenced by that scene from [the 1998 horror film] *Ring*, where the girl starts climbing out of the television," says Steven. "I was always harvesting ideas from other movies and shows, so I'm sure that would have been in there."

Why are the Weeping Angels so completely terrifying, Steven? "As well as the fact they're permanently imminent [see page 34], they exist in the real world," he considers. "Statues are everywhere; you can see them, they're creepy. Anything that looks like a human being, but has no body language and a blank-eyed stare, is creepy. And then there's the idea that, as a child, you might be the only person to see that the monster is getting closer, every time people look away. That's *Doctor Who* right there."

12: Ace (Sophie Aldred) discovers two monstrous husks in *Ghost Light* (1989).

11: Mr Redpath (Huw Rhys) is strangled by the corpse of his Grandmamma, Mrs Peace (Jennifer Hill), in *The Unquiet Dead* (2005).

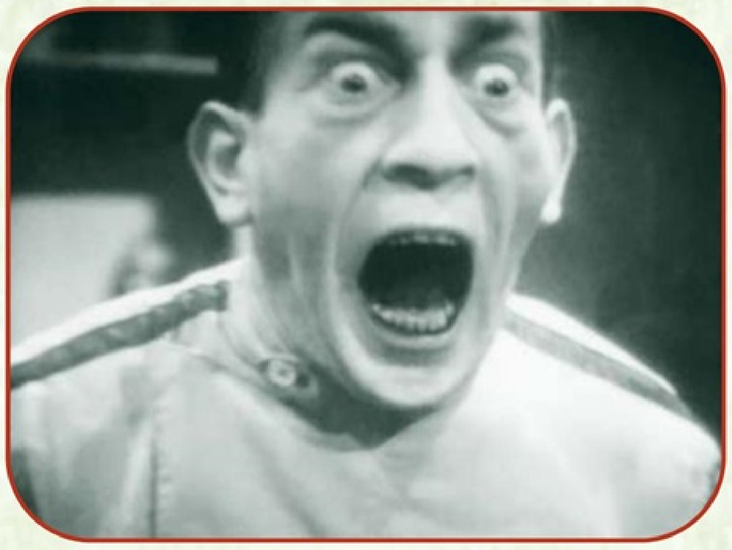
10: Shop window dummies come to life in *Spearhead from Space*.

9: Bill Potts (Pearl Mackie) becomes a patient in a macabre hospital in *World Enough and Time* (2017).

8: Davros (Michael Wisher) in *Genesis of the Daleks* (1975).

7: Toby Zed (Will Thorp) is possessed by the Beast in *The Impossible Planet*/*The Satan Pit* (2006).

6: Amy Pond (Karen Gillan) is transfixed by the image of a Weeping Angel – which emerges from the screen towards her – in *The Time of Angels*.



Above left to right: Possessed engineers Mr Quill (Bill Burridge) and Mr Oak (John Gill) enter the bedroom of Maggie Harris (June Murphy) and attack her with toxic gas, in Episode 2 of *Fury from the Deep* (1968).

Right inset: The Doctor's faithful companion, Jamie McCrimmon (Frazer Hines).

Below inset: Elise (Sarah Perles) and baby William hide from the approaching monster in *The Haunting of Villa Diodati* (2020).

Below right: Patrick O'Kane as Ashad, the Lone Cyberman.

Bottom: Ashad discovers William.

5 "What are you doing in here?"

(*Fury from the Deep*, 1968)

Despite cleaving firmly to *Doctor Who*'s then standard 'base under siege' template, *Fury from the Deep* builds its own unique atmosphere of dank horror. It's something about the grey chill of the North Sea location, the sinister sound design – that awful, throbbing heartbeat – and writer Victor Pemberton's ear for ominous, trailer-friendly dialogue: "It's down there, in the darkness. In the pipeline. Waiting."

It also boasts the single scariest moment of 1960s *Doctor Who*; one that foregoes the show's usual ghost-train thrills in favour of more grounded, more domestic horror, as Maggie Harris is tricked into letting possessed engineers Mr Oak and Mr Quill into her home.

A short while afterwards, she realises they are *in her bedroom*. In recent years, *Doctor Who* has often invaded this place of sanctuary but, for the original run, this is a rare transgression into the space where, arguably, we feel at our most vulnerable. Then the creepy pair open their mouths – horrible, gaping black maws – and literally steal poor Maggie's breath away.

"Oh God, those two," recalls Frazer Hines – who, as Jamie McCrimmon, helped the Doctor vanquish the story's menacing macroalgae. "The poor blokes [actors John Gill and Bill Burridge] had to chew charcoal to make their mouths black. Which obviously wasn't very nice. But it was very effective."

The creepy pair open their mouths – horrible black gaping maws – and literally steal Maggie's breath away.

4 "Don't be afraid, little one. You will be like us."

(*The Haunting of Villa Diodati*, 2020)

The Haunting of Villa Diodati isn't *Doctor Who*'s first haunted house rodeo, but – to quote Mary Shelley in this episode – it's one that sets out to "curdle the blood and quicken the beatings of the heart" as never before.

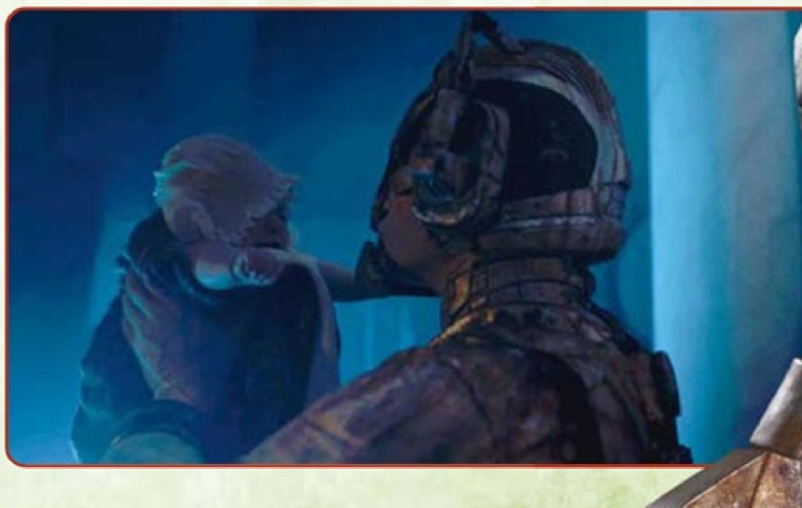
"The idea grew organically from my research into Mary Shelley – reading about her visit to Villa Diodati and the genesis of *Frankenstein*," says writer Maxine Alderton. "They were stuck inside for days as a storm raged outside, telling each other ghost stories. The scenario is absolutely bursting with atmosphere already, so layering our supernatural elements on top instinctively felt right."

Arguably no scene curdles the blood more than the one in which Ashad the Lone Cyberman – the story's own 'modern Prometheus' – stalks into the nursery and rips open the chest in which terrified nursemaid Elise is hiding with Mary's baby son, William.

"The idea of a nursery is potent, because it taps into ideas of innocence and vulnerability," says Maxine. "The anxiety surrounding a child in danger is universal, and plays on our innate desire to protect.

"It was definitely engineered for scares," she admits. "You've got the claustrophobic tension of Elise hiding, coupled with the inevitability that the baby is going to make a sound and draw Ashad's attention. Once that happens, it's all about the deeply unsettling contrast of a vulnerable child in the arms of a killer.

"It's also a brilliant example of many elements – direction, editing, performance, lighting, costume, make-up, sound – coming together to create a horrifying moment," adds Maxine. "I particularly love the use of sound here – the sinister mechanical whirring of Ashad's movements as he picks up the baby gives me shivers every time." →



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Above left: 'The Empty Child' (Albert Valentine) finally finds his mummy, Nancy (Florence Hoath), in *The Doctor Dances* (2005).

Above right: The Child makes an unexpected appearance as the tape runs out.

Right inset: The Doctor (Christopher Eccleston) looks on as a surprised Captain Jack Harkness (John Barrowman) finds himself holding a banana instead of his gun.

Below: The 'infected' patients in the hospital rise up from their beds.

3 "End of the tape... it ran out 30 seconds ago."

(*The Doctor Dances*, 2005)

With *The Empty Child*/*The Doctor Dances*, Steven Moffat set out his stall as *Doctor Who*'s new scarer-in-chief right off the bat. The story's eponymous threat – a gas-masked infant with terrible, unknowable powers wandering through the rubble-strewn streets of wartime London – makes for a haunting image, while its plaintive cry of "Are you my mummy?" feels carefully calibrated to rival "Exterminate" as a playground mantra.

"The 'Are you my mummy?' thing didn't come in until I was just finishing the first draft of *The Doctor Dances*, and then I went back and put it in to the rest," says Steven. "I do remember some people asking if there was too much of it, and me saying, 'No, let's keep that amount because then kids will say it.' So yes, I did know that it would be imitated in the playground. I mean, the monster was a small child, so that helps."

Despite stiff competition – including a hospital ward full of gas-masked patients suddenly sitting bolt upright in bed – the story's signature scare is when the Doctor, Rose and Captain Jack stumble across a tape recording of the child's voice. Listening to him talking – "I'm here. Can't you see me?" – Rose becomes aware of another sound in the room. "What's that noise?" she asks. "End of the tape," says the Doctor. "It ran out 30 seconds ago..."

It's a brilliant trick – a trope, if you must – that Steven went on to recycle several times, in the likes of *The Girl in the Fireplace* ("If this clock's broken, then what's that [ticking]?") and *Forest of the Dead* ("You said there are five people alive in this room... so why are there six [shadows]?").

"I don't think I invented it," he says. "Variations of that scare can be found in old films, and in *Doctor Who* itself. It's that slow realisation, like in *Horror of Fang Rock*: 'I didn't lock the monster out, I locked it in with us.' All those shiver moments are great for *Doctor Who*."

But before the nation was left needing a lifetime of expensive therapy, Steven undercut the horror with a piece of knockabout comedy business, as Jack whips out his deadly... banana.

"That's what *Doctor Who* is like," says Steven. "That's what I loved as a child – a terrifying thing would happen, and then Tom Baker would be hilarious, so you go from the big fright to the big laugh. That feels centrally right for *Doctor Who*. The big thing about *Doctor Who* is that, even when it's dark and scary, it's meant to be fun. It does darkness, but it's *Scooby-Doo* darkness – it's not darkness that has your soul."

Above: Morbius, in his crude new body (played by Stuart Fell), confronts Solon (Philip Madoc) in Part Four of *The Brain of Morbius*.

Top inset: Morbius' brain falls on to the floor in Part Three.

Below: A blind Sarah Jane Smith chances upon the brain of Morbius in the cliffhanger to Part Two.

Bottom: Sarah discovers a writhing, headless torso in the cliffhanger to Part One.

2 "Doctor, is that you...?"

(*The Brain of Morbius*, 1976)

If, as discussed at the top of this countdown, *Doctor Who*'s horror credentials are the product of a happy accident, then that goes double for *The Brain of Morbius*.

Writer Terrance Dicks had originally conceived the serial as a sort of photo-negative *Frankenstein*, in which a faithful robot servant stitched together a new body for the severed head of its criminal master. But budget constraints, coupled with producer Philip Hinchliffe's desire to lean into a more traditional horror aesthetic, led script editor Robert Holmes to ditch the robot in favour of a more archetypal mad scientist, Dr Mehendri Solon.

> **The Brain of Morbius stands as perhaps the most explicitly Gothic peak of *Doctor Who*'s much-fêted Gothic period.**

As a result, *The Brain of Morbius* - with its craggy cliffs, ruined castle, lightning storms and graphic violence (blood geysers from gunshot wounds; brains slop onto the floor with a sickening wet slap) – stands as perhaps the most explicitly Gothic peak of *Doctor Who*'s much-fêted Gothic period.

It also boasts two of the greatest cliffhangers in the entire *Doctor Who* canon – neither of which is diminished by effectively being variations on the *same* cliffhanger. In the second, Sarah – who's blind, by the way – gropes her way down into the cellar of Solon's castle, where her presence triggers a grating, hysterical rant from a voice in the darkness. What we then see, but Sarah can't, is the brain of Morbius itself – the cerebral cortex of the notorious renegade Time Lord, pulsing and glowing in a tank of bilious green liquid.

This in itself would be a more than worthy runner-up in our countdown, but it's arguably edged out by the climax to the previous episode. Here, Sarah is creeping around Solon's castle looking for the Doctor when she sees a curtain twitching in the corner of a gloomy laboratory. Pulling aside the fabric, she finds not her missing friend, but a truly hideous assemblage of limbs and meaty torso, augmented with bits of wiring – like someone's chucked some electrical waste into a butcher's bin – writhing around on a bed, conspicuously devoid of a head.

"If I pitched that today," says Chris Chibnall, "BBC editorial compliance would be like 'No way.'" The showrunner lists *The Brain of Morbius* as one of the standout terrors of his childhood, and earlier this year he canonised the 'Morbius Doctors' – earlier incarnations of our hero, cryptically alluded to in this story – in his own script, *The Timeless Children*.

"But I absolutely love it. I know it was a big rewrite, and Terrance wasn't happy, but the tone is brilliant – it's pitched so well. It is just absolutely pulling on the Gothic element and saying, 'We're going all out on the *Frankenstein* thing on this one.' But then also turning it into a big mythological thing as well. It's really important in the mythology of the show – and even more so now!" →

1 "The thing on the bed… does it scare you?"

(*Listen*, 2014)

Top inset: Rupert Pink (Remi Gooding) and Clara hide under Rupert's bed in *Listen* (2014).

Above: Preparing to record the scene where someone – or something – lurks under the bedclothes in Rupert's room.

Steven Moffat has long advocated the idea that *Doctor Who*'s natural home is not in outer space, but under your bed.

Listen certainly isn't the first of the former showrunner's stories to take this idea literally (see number 14 in our countdown). But it is the most explicit application of Steven's philosophy, to the taboo-popping extent of putting a monster – or at least the fear of a monster – under the *Doctor's* bed.

Its scariest moment, though – and the one we're today crowning the scariest in all *Doctor Who* – flips this idea on its head, placing Clara Oswald and the young Rupert Pink under the bed and the monster on top.

That's if the monster exists at all, of course. All we ever see is a shape under a red bedspread; for all we know, it might just be another kid in the children's home where Rupert lives, mucking about. But it's the very fact we never find out – indeed, in a bid to ratchet up the unbearable tension still more, our heroes are forced to close their eyes and turn their backs on it – that makes it so utterly terrifying. Because the greatest, most potent fear is always, *always* the fear of the unknown. Which is how a simple item of bedding has succeeded in out-scaring armies of Daleks, fleets of Cybermen and every other challenger in *Doctor Who*'s expansive menagerie of monstrosities.

"The thing I've always said about *Doctor Who* monsters is that they're at their best when they're *imminent* – when they're just about to arrive." So says a "genuinely thrilled" Steven when **Doctor Who Magazine** calls to congratulate him on taking our top terror spot. "It's why things like *The Tomb of the Cybermen* worked so well. It's essentially one long doorknob rattle: they're just around the corner, they're about to get in. And what all *Doctor Who* monsters will reliably do when they get in is, they'll have a meeting. They don't do very much when they've arrived – they mostly lock people up, make a mistake and explode. But the moment before they arrive is full of potency and fear."

> **"Long before *Doctor Who* was invented, kids shivered in their beds at what might be underneath."**
>
> STEVEN MOFFAT

Perhaps more than any creative visionary since Robert Holmes, Steven put the scary stuff front and centre in his version of *Doctor Who*. "I don't know how conscious I was of that," he considers. "[Fellow scriptwriter] Gareth Roberts always says you write the *Doctor Who* you remember from being a kid, and my principal memory of *Doctor Who* is that it was scary. I think kids expect it to be scary. It's one of the things it does, but it isn't the only thing it does."

Science fiction – particularly of the literary stripe – is not necessarily a genre associated with Halloween-style scares, is it? "I think the conflation of sci-fi with horror probably comes from cinema," suggests Steven. "All horror things are a bit fantastical. If you've got monsters, in particular, it's going to be scary."

More specifically, Steven appears to delight in tapping into a deep well of primal childhood terrors: fear of the dark, the fear that we're not alone, movements glimpsed out of the corner of the eye...

"Well, I've never been a particular fan of adult horror, because I'm too frightened to watch it," he explains. "But there is always something of the nursery about a scary story. It's fundamentally childish to be scared by fictions. People who don't like horror movies and fantasy will refer to them as 'for children', and they kind of are. When you're sitting in the dark and hearing things, or you think the shape of your clothes on the chair might be a monster or the light from the street lamp might be a Cyberman... that's childish. When you're scared of things that aren't really there, you are a child in that moment."

As for monsters under – or on top of – the bed: "That's just fundamental to being scared, isn't it?" he says. "Things under the bed, and under the bedclothes... Kids find that stuff frightening anyway. We're not delivering a *new* fear to them. Long before *Doctor Who* was invented, kids shivered in their beds at what might be underneath.

"I think we have to be responsible, though," cautions Steven. "Which is why, in that scene, Doctor Who then gives a little speech about how fear is a superpower. You have to remember you're addressing people and playing to people's fears, but as I always said when asked about *Doctor Who* being too scary: kids already dream about monsters, all that we've added is the Doctor to help *fight* the monsters. I think that's important. It's a very good-hearted, optimistic show. It's not nasty and nihilistic the way a lot of horror is."

Before he goes, **DWM** can't resist asking Steven if *he* knows what's under that blanket in *Listen*? He does have a theory, he confirms, in his personal head-canon. But that would be telling... **DWM**

Top: *Something* begins to rise...

Above inset: Writer Steven Moffat.

Below: Clara tries to ignore the movement in the corner of her eye as the Doctor (Peter Capaldi) tells Rupert that "fear is a superpower".

THE
DWM
INTERVIEW

DRESSED TO KILL

Ray Holman designed and dressed many of the creatures that featured in Series 12. As production on the most recent series drew to a close, he gave us a guided tour of his creations.

Interview by **EMILY COOK** and **MARCUS HEARN**

Ray Holman requires some dimensionally transcendental storage space. "It's pretty jam-packed in here," he says apologetically as we file into his office at Roath Lock. "We're running out of space!"

We're surrounded by an impressive array of *Doctor Who* costumes hanging on rails, stored in boxes and displayed on mannequins. "Series 12 has been a bit different for me because I'm doing costumes *and* creatures. There's been a lot of creature work this series and I think I've done nearly all of them – except for the revisiting creatures, like the Judoon. I just maintained the Judoon. We used the old designs for them so it was just a matter of getting the costumes to fit some different performers. I brought new trousers and got some new boots in."

Designs for some of the other, newer creatures were created by Ray from scratch. Here are his Series 12 highlights:

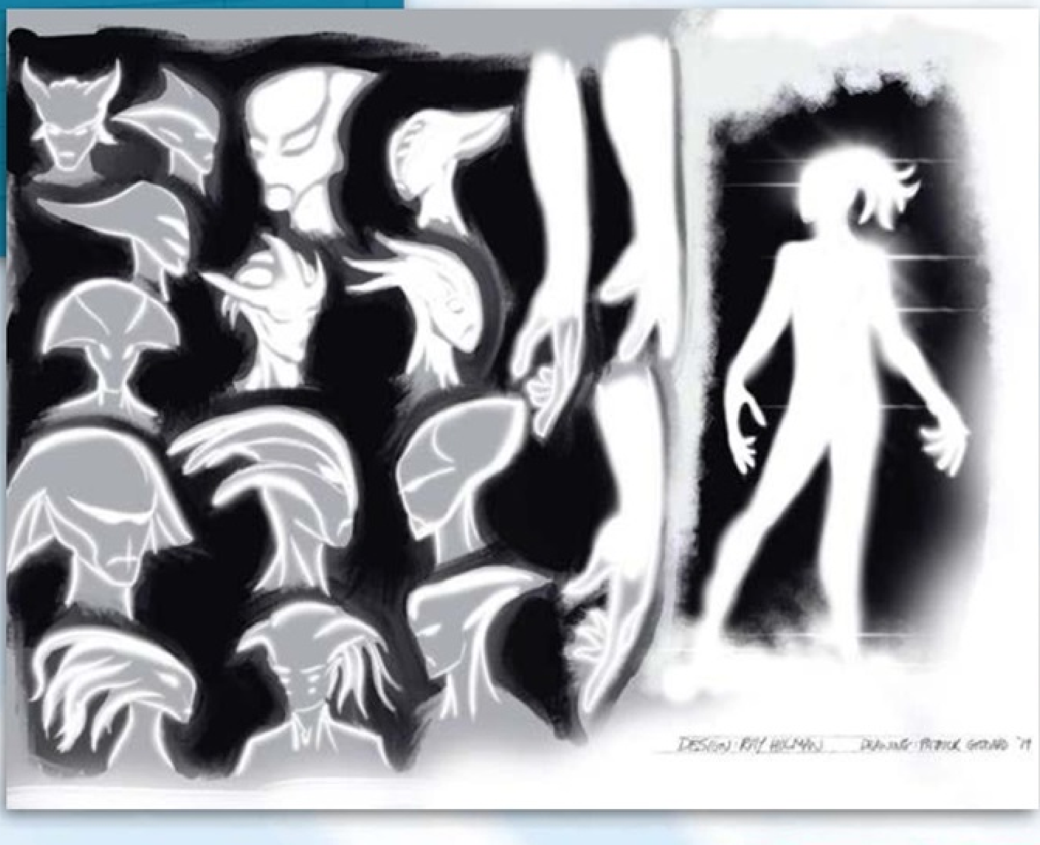
THE KASAAVIN
Spyfall

"One of the biggest challenges of Series 12 was the Kasaavin," says Ray. "When we were designing them we referred to them as the Silhouettes, or the Light Creatures. They were the most technical creatures that I think we've ever done because they're actually human beings – tall men, over six foot four – wearing a physical light suit to make them look like they're glowing.

"The physical costume has three layers. The first layer is a base layer which is a silver fabric. On that base layer we thread through lights. Then we have a spacer fabric layer. Spacer fabric stretches but has holes in it – it's the spacer fabric that spreads the light. Finally, we have a flat layer which is Lycra, to make them appear flat.

"We had to work with the director of photography to decide which kind of LED light we were going to use for the Kasaavin costumes. We also had to work out how we were going to control the lighting. What we found was if we did it by remote control we couldn't get the lights to be powerful enough, so we had to have them attached to a six-metre lighting cable so we could switch them on and off. When you're attaching electricity to actors… well, you have to consider that very carefully. So we practised a lot. And because the costumes had LEDs in them, and LEDs are quite sensitive, we had to have a costume 'spark'. The costume spark was Matt Dunford. He usually comes in to do the lights on the TARDIS but for this he came into my department on certain days. He also came to South Africa to help us during the location shoot.

"Working out how we were going to make the Kasaavin and building the costumes was a long journey. There was a lot of post-production work to be done as well, so it was a whole team effort. The end result was great. Lots of people thought they were CGI, which was amazing!"

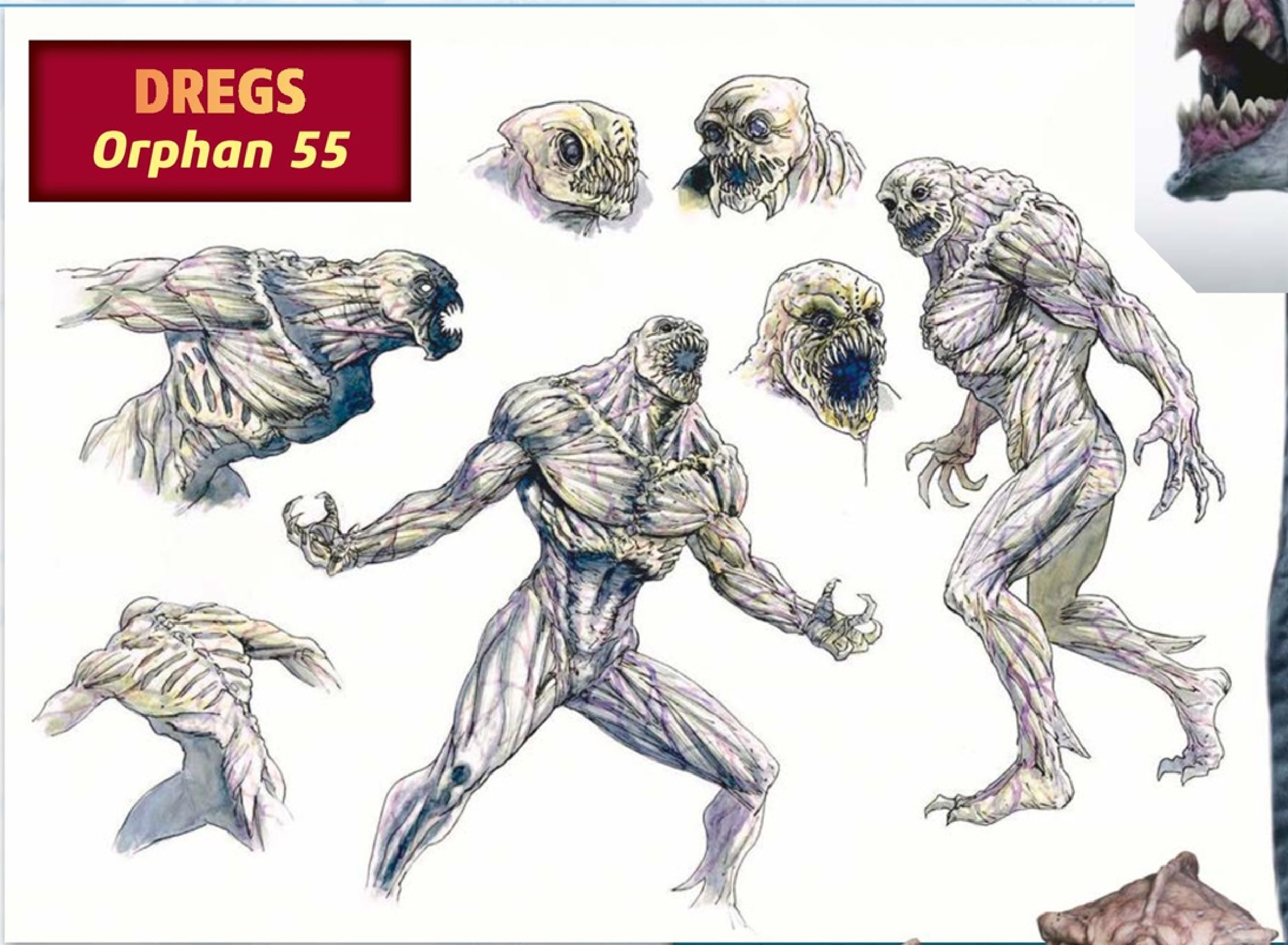

DESIGN: RAY HOLMAN   DRAWING: PATRICK GODDARD '19

Above left: Costume designer Ray Holman.

Above right and inset: The Kasaavin materialise in *Spyfall* (2020).

Right: Concept art for the Kasaavin. Designs by Ray Holman and illustrations by Patrick Goddard.

DREGS
Orphan 55

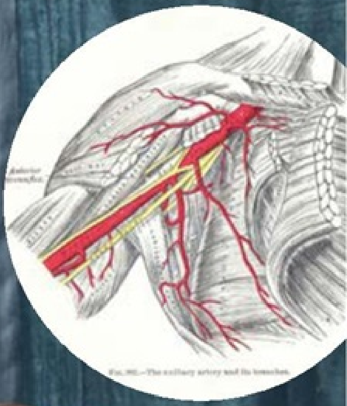


Above: A ferocious Dreg in *Orphan 55* (2020).

Left: Concept art for the Dregs. Designs by Ray Holman and illustrations by Patrick Goddard.

Below inset: A plate from the 1858 edition of *Gray's Anatomy*.

Bottom: The lead Dregs were played by creature performer Spencer Wilding.

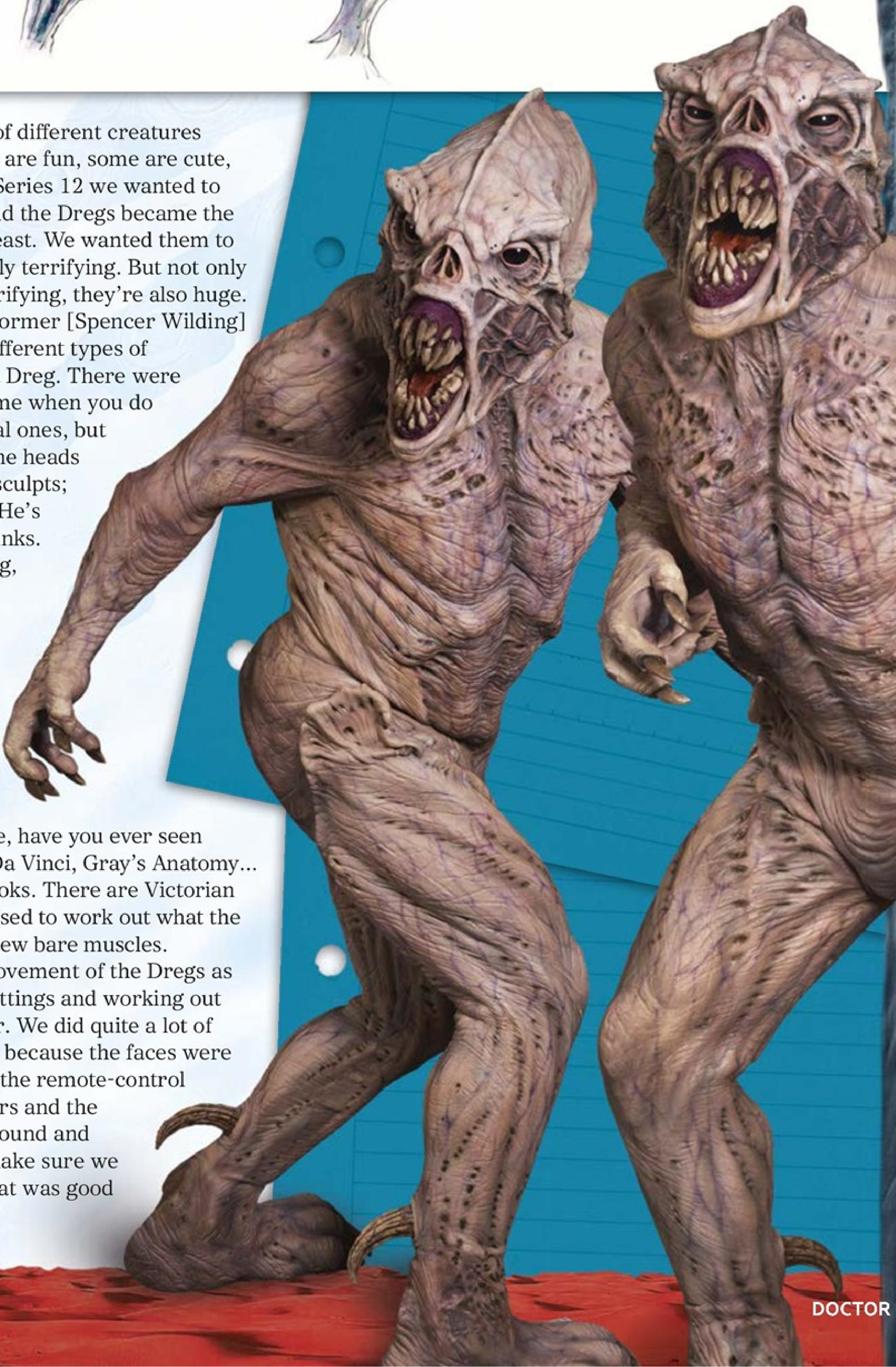


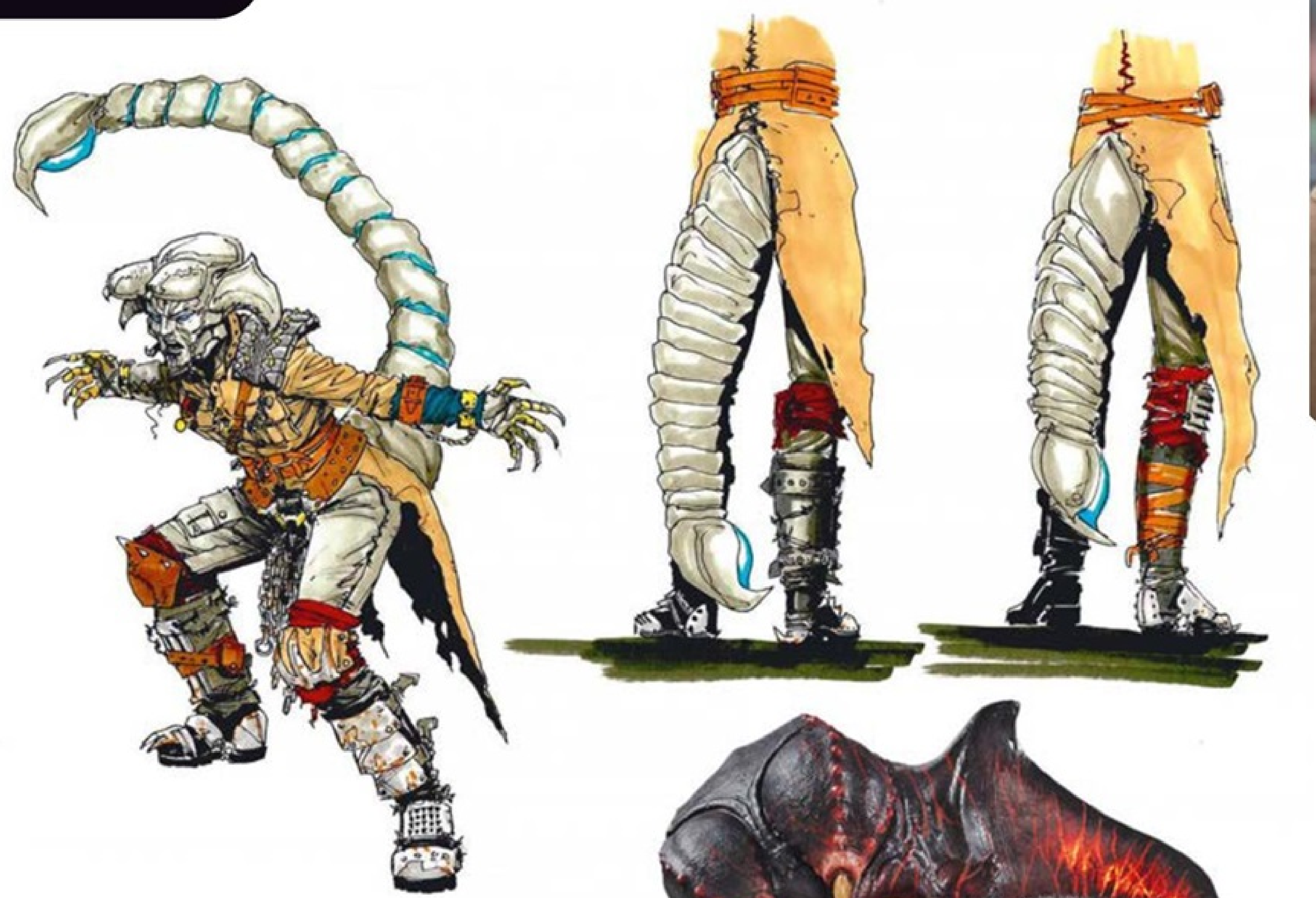
"There are always lots of different creatures in *Doctor Who*: some are fun, some are cute, some are scary. For Series 12 we wanted to do at least one *very* scary one and the Dregs became the really scary one – to look at, at least. We wanted them to feel very sculptural and absolutely terrifying. But not only are the Dregs disgusting and terrifying, they're also huge.

"We employed a creature performer [Spencer Wilding] who's very tall. He played two different types of Dregs: an Alpha Dreg and a Beta Dreg. There were five Dregs in total. A lot of the time when you do creatures you do several identical ones, but I made all the Dregs different. The heads on Alpha and Beta are different sculpts; the Alpha Dreg is much scarier. He's animatronic and he roars and blinks. The Beta Dreg is just as terrifying, but in a very different way.

"The paint work on all of them is different. They're different in colour and they all have different aspects of grotesqueness. They look almost like a skinned human – that was the idea. I did a lot of research on artists and sculptors who pared back the human anatomy. For example, have you ever seen Damien Hirst's cow? Leonardo Da Vinci, Gray's Anatomy... all those artists. And anatomy books. There are Victorian books from the days when they used to work out what the human body was like and they drew bare muscles.

"We did lots of work on the movement of the Dregs as well. I have videos of doing the fittings and working out how it all moves and fits together. We did quite a lot of choreographed movement. Also, because the faces were animatronic and my team did all the remote-control work, we had to practice the roars and the blinks. So when the Dregs turn round and literally roar at you, we had to make sure we were puppeteering it in time. That was good fun. Hard work, but interesting."





QUEEN SKITHRA
Nikola Tesla's Night of Terror

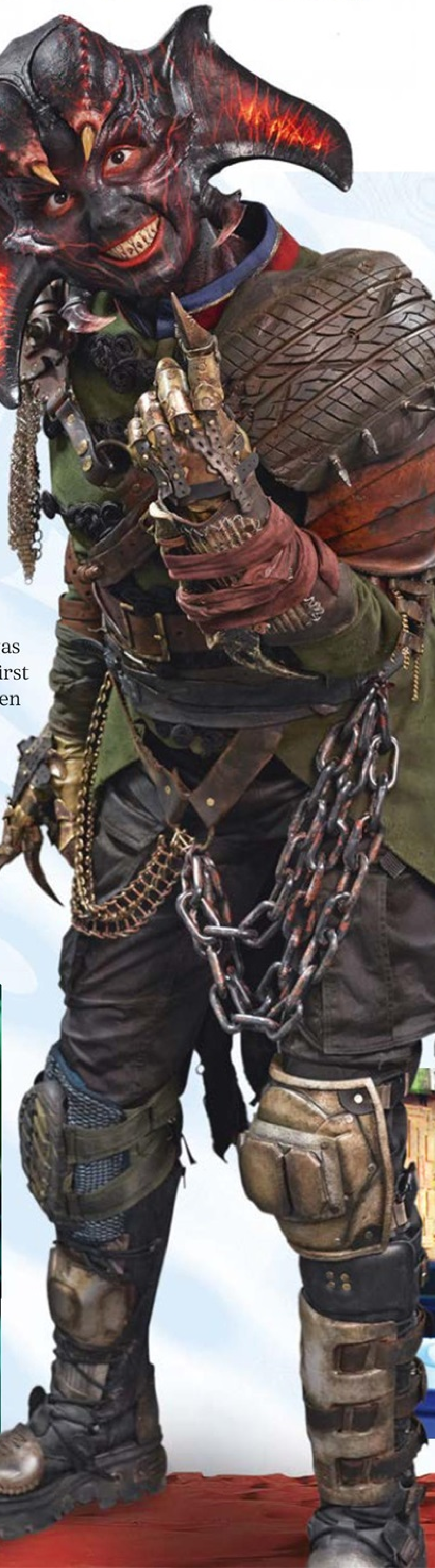
Above left: Concept art for the Queen Skithra. Designs by Ray Holman and illustrations by Patrick Goddard.

Above right: Ray adjusts a costume on location for *Nikola Tesla's Night of Terror* (2020).

Right: Anjli Mohindra as the Queen Skithra.

Below left: The Queen Skithra threatens the Doctor (Jodie Whittaker).

Below right: Clyde (Daniel Anthony) and Rani (Anjili Mohindra) in the final *The Sarah Jane Adventures* story, *The Man Who Never Was* (2011).



"Queen Skithra was quite a big number because it was a combination of prosthetics and a costume," explains Ray. "Chris [Chibnall] wanted her to be a scorpion scavenger so she had to have a tail, which was prosthetic. We built her tail when we made the costume. It was on a harness which had to go on first before the clothes went on and then the tail was remotely controlled.

"In terms of her clothes, we wanted her to have a slight military feel. There are drawings – I sketched her up in a mustardy-coloured early 19th-century military coat with all her chains, the tyre on her shoulder, her huge boots and her tail lit up in between. Nida [Manzoor, the director] asked if we could have a different colour for the coat, so we made it more bottle green. In the past I had previously done the military costumes on *Vanity Fair* [1998], which was a production the BBC made, and I remembered that I had made a set of uniforms for *Vanity Fair* in a bottle-green colour – so I used my colour reference for those bottle-green moleskins to make Anjli's military coat.

"When we made the costume, we added stuff and we moulded some fresh bits and pieces just to make it look like she was collecting junk on her. We made the most amazing pair of gloves with claws, levers and pulleys. And then Millennium FX did the prosthetic make-up for it.

"The whole costume was built specially for Anjli [Mohindra]. Anjli loved the gloves and all the bits and pieces. She had to balance a lot of things and I think it was quite hard for her to move with the tail because the tail had a special balance, but it would have helped her to move in a certain way. She loved being Queen Skithra, so it was a huge success for us. And it was lovely being able to fit Anjli because I'd worked with her in the last two episodes of *The Sarah Jane Adventures*."

ZELLIN AND RAKAYA

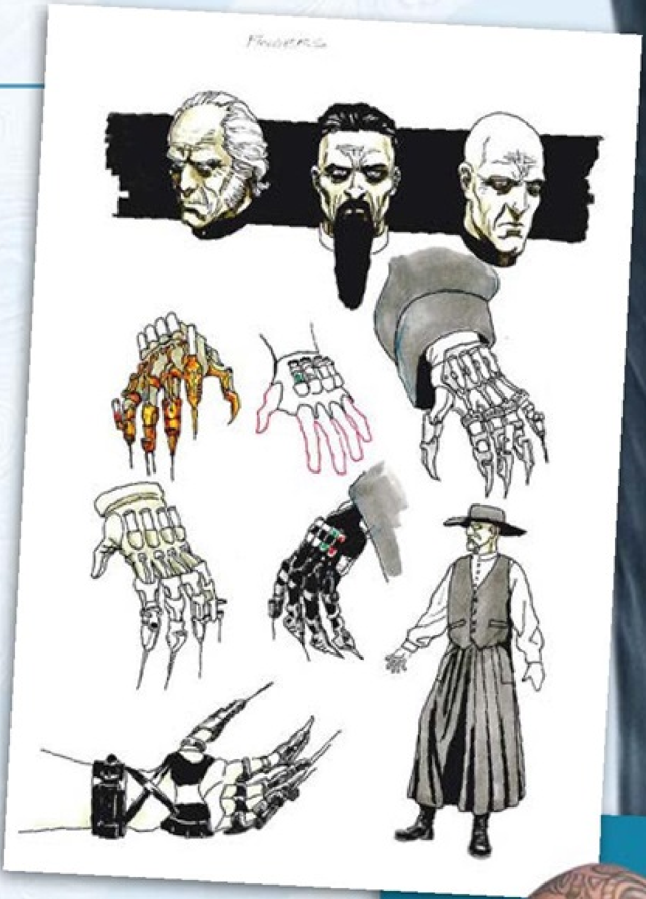
Can You Hear Me?

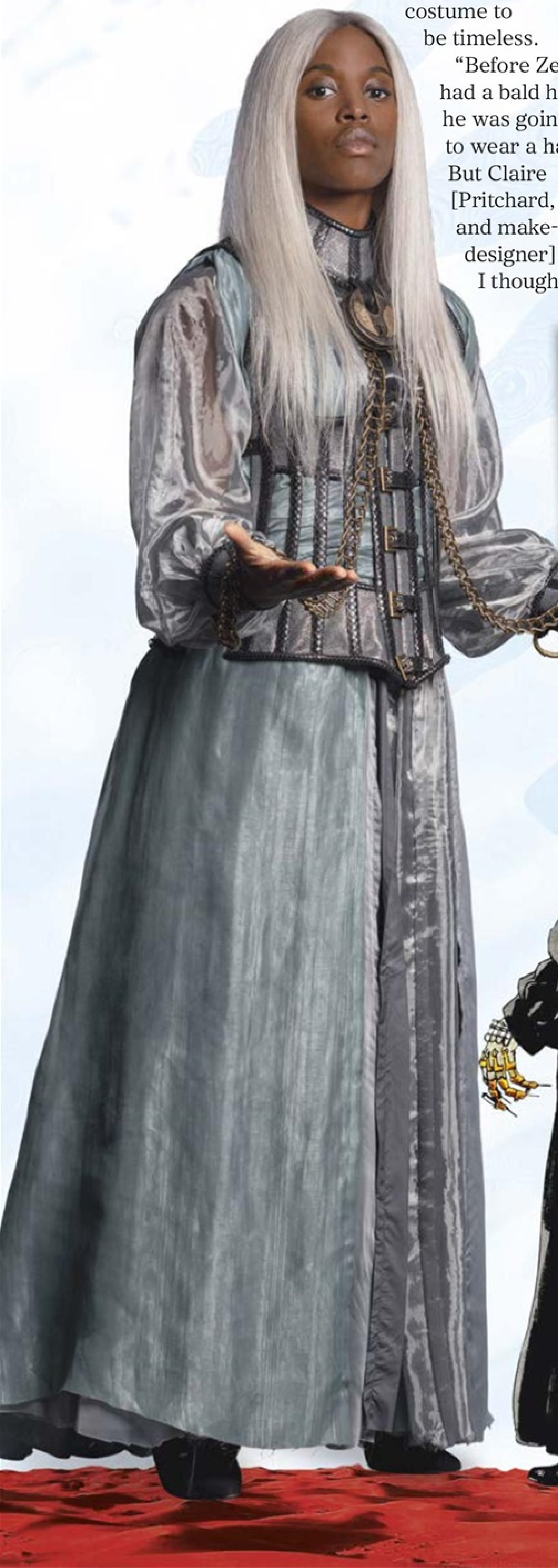
"Zellin and Rakaya weren't creatures as such, but they were a bit weird and otherworldly. For Zellin, I found a fantastic dramatic fashion plate of a Japanese boy in really wide-cut trousers with boots. And then I found the most amazing fabric which was black on black, which I used to make a kimono-style cloak. I wanted the front to feel like a kimono but I wanted the thing itself to move in the wind. So it became half a kimono and half a cloak. It had wide sleeves and we specially made these really wide trousers that made him look almost like he was wearing a skirt. I wanted Zellin's costume to be timeless.

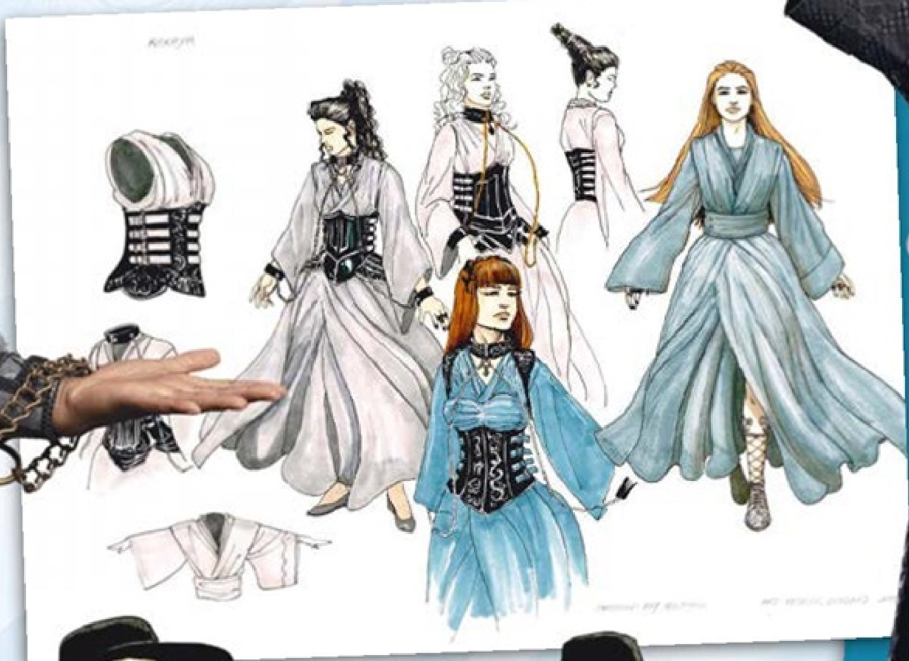
"Before Zellin had a bald head, he was going to wear a hat. But Claire [Pritchard, hair and make-up designer] and I thought the bald head and the tattoos worked far better and were much more dramatic. He wouldn't have looked half as dramatic or scary if he'd had hair and a hat. Ian [Gelder, who played Zellin] was brilliant at agreeing to go through with the whole thing for both of us.

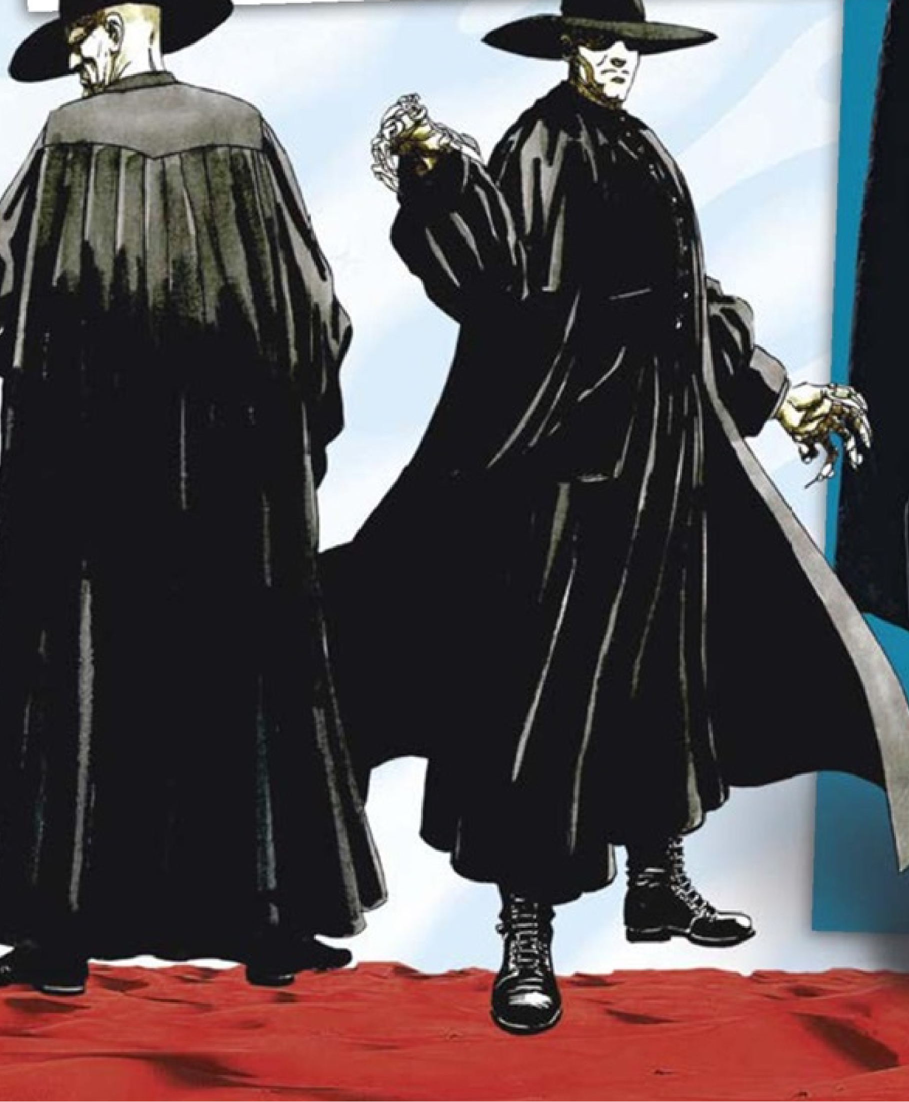
"I wanted Rakaya, his companion, to have the feeling of being in a cage, so we made a leather corset for her. She had something like five layers of floaty fabric and a huge, very tight corset over the top of it. I found an ancient padlock which I put in the middle of the corset, so she felt like she was living in a cage. Clare-Hope [Ashitey, who played Rakaya] loved that costume.

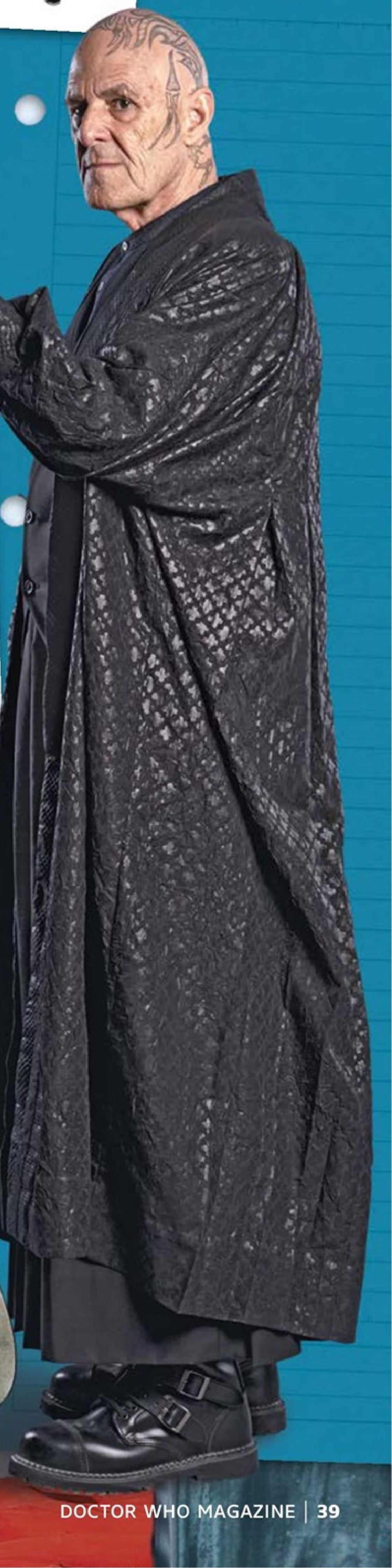
"There are drawings of both Rakaya and Zellin and both actors said, 'Wow that's brilliant!' It's great when actors see your designs and they say, 'Yes, let's do it,' because sometimes we're asking them to do weird and wonderful things."









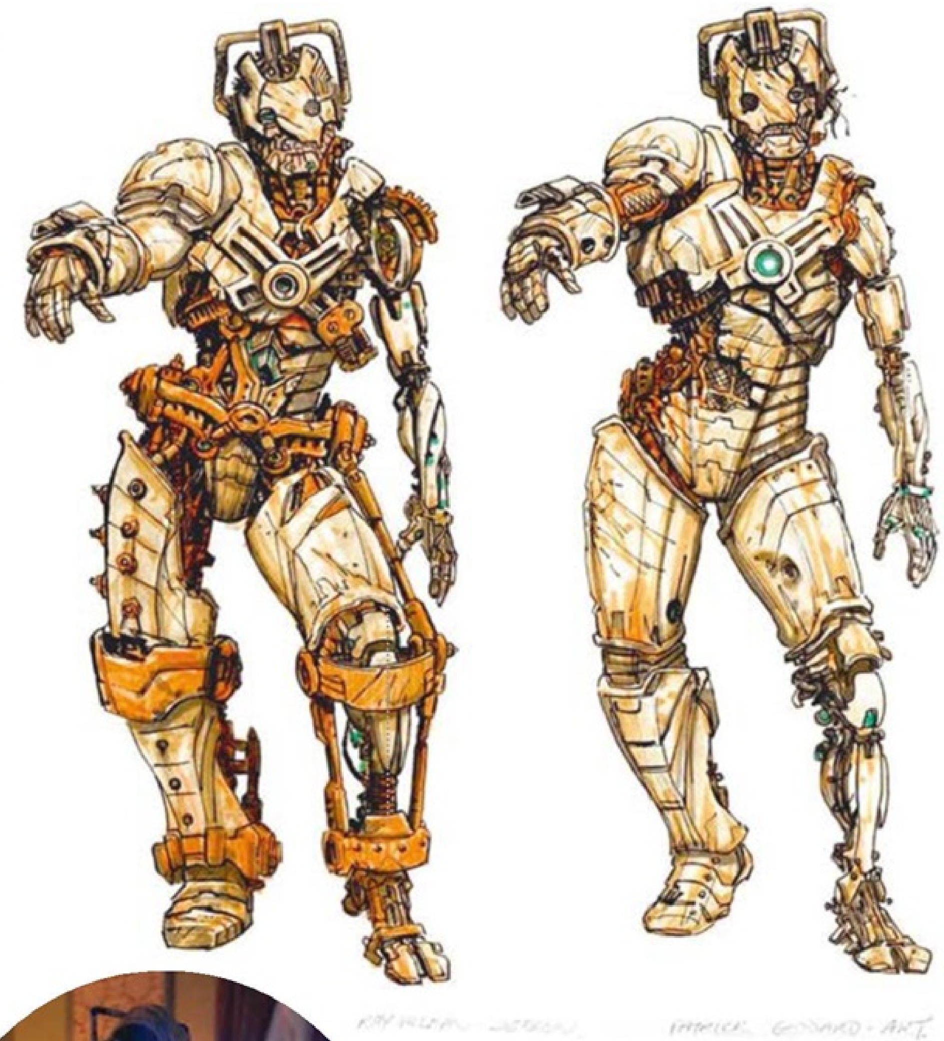


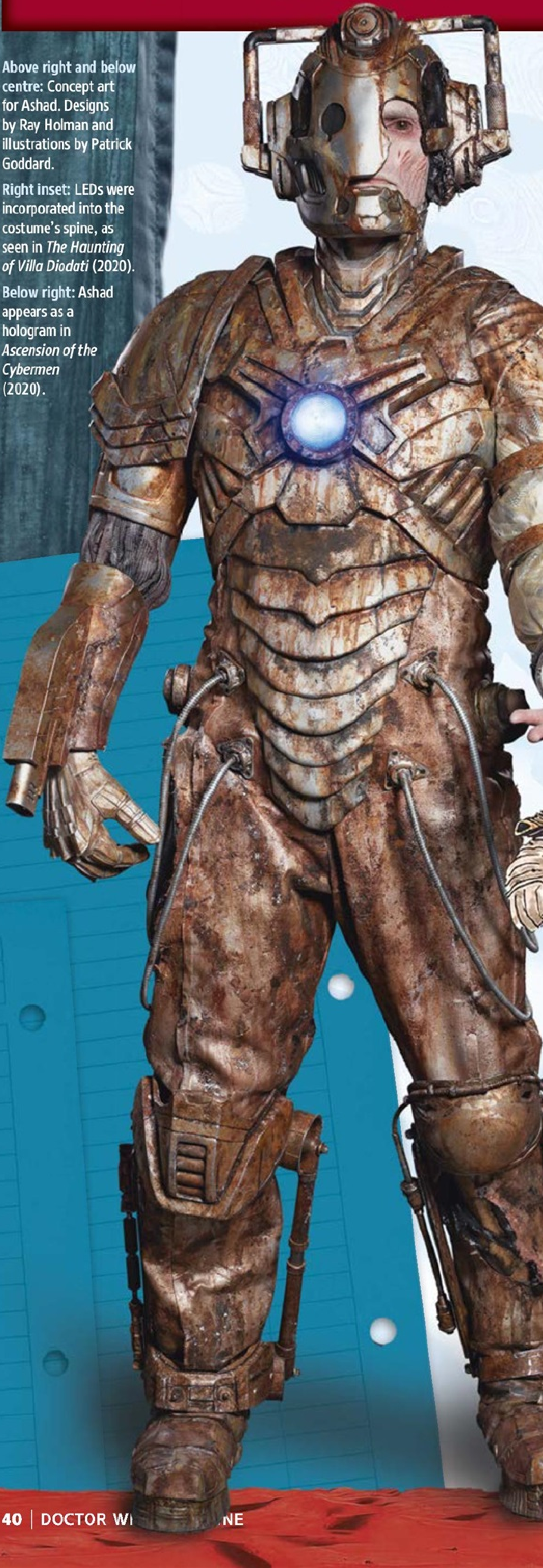
Left, below left and bottom centre: Concept art for Zellin and Rakaya. Designs by Ray Holman and illustrations by Patrick Goddard.

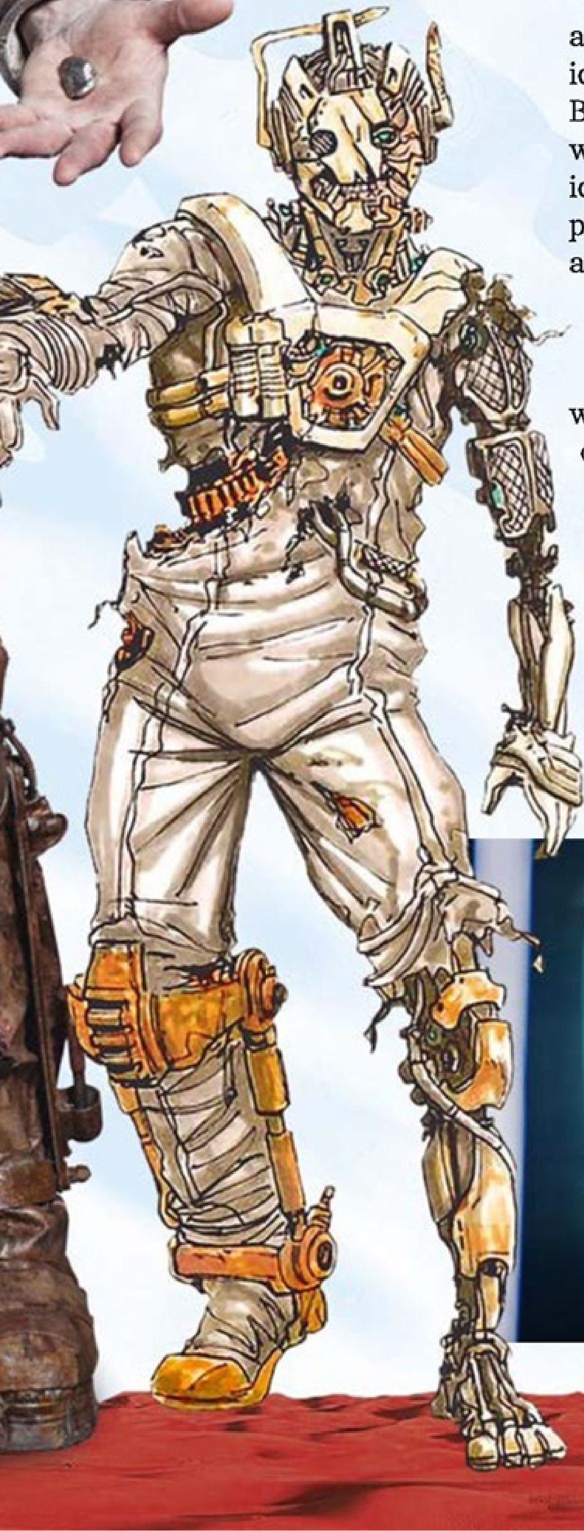
Below left: Clare-Hope Ashitey as Rakaya in *Can You Hear Me?* (2020).

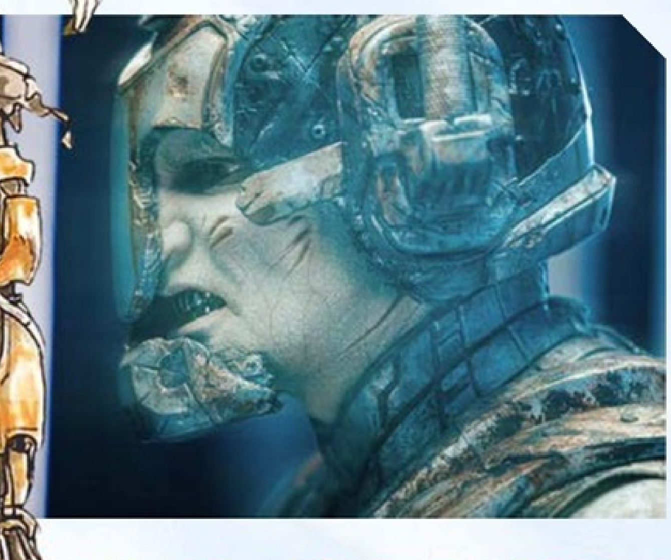
Below right: Ian Gelder as Zellin in *Can You Hear Me?*

ASHAD
The Haunting of Villa Diodati
Ascension of the Cybermen
The Timeless Children









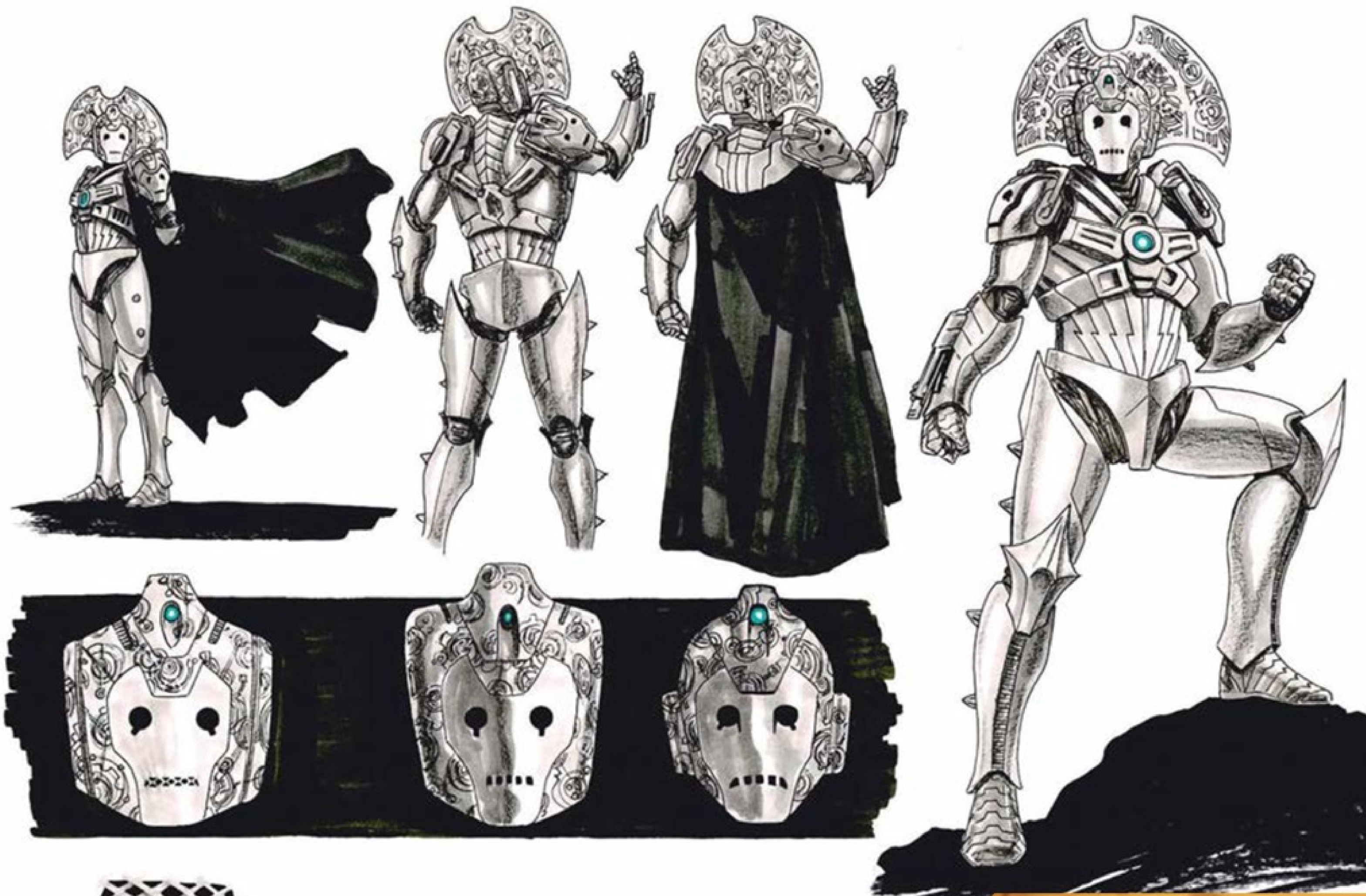
Above right and below centre: Concept art for Ashad. Designs by Ray Holman and illustrations by Patrick Goddard.

Right inset: LEDs were incorporated into the costume's spine, as seen in *The Haunting of Villa Diodati* (2020).

Below right: Ashad appears as a hologram in *Ascension of the Cybermen* (2020).

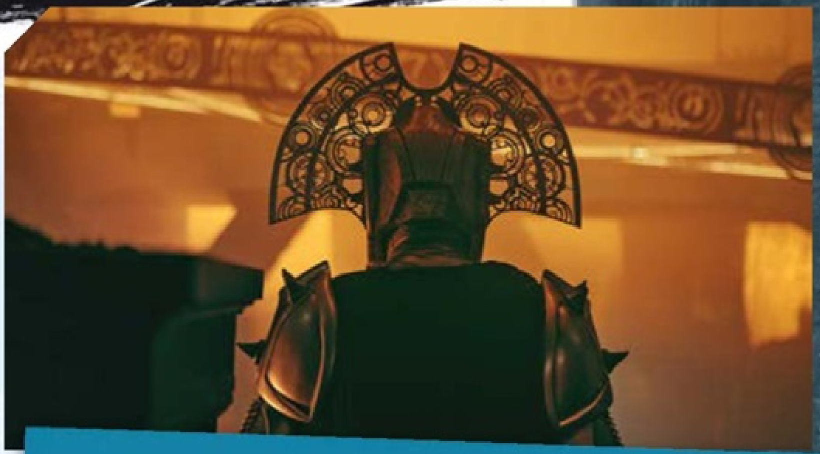
"It's difficult to pick a favourite creation for Series 12," considers Ray. "I haven't really stopped to think about it – and it's difficult to be objective when it's your own work and you're so involved. But creature-wise, I suppose Ashad was a highlight.

"My drawing for Ashad was ambitious and I had several different ideas about how to achieve it. But in the end, because of time, we had to dilute the complicated ideas into a simplified and more practical costume. It was still tricky and technically challenging to do, though. We had remote-control light elements in his spine that we were determined to achieve. There was a huge level of detail involved in order to get the Cyber suit to look as bashed up as it was meant to. This breakdown was achieved through paintwork and half-moulded elements. And, of course, we had to fit and adjust the armoured bits so that Patrick [O'Kane, who played Ashad] could move freely. The fitting and adjustment process was very thorough."



Left: Concept art for the Cybermasters. Designs by Ray Holman and illustrations by Patrick Goddard.

Below: An ominous silhouette in *The Timeless Children* (2020).



Bottom left: A Cybermaster, complete with laser cutwork Gallifreyan collar and a cloak embossed with Gallifreyan symbols.

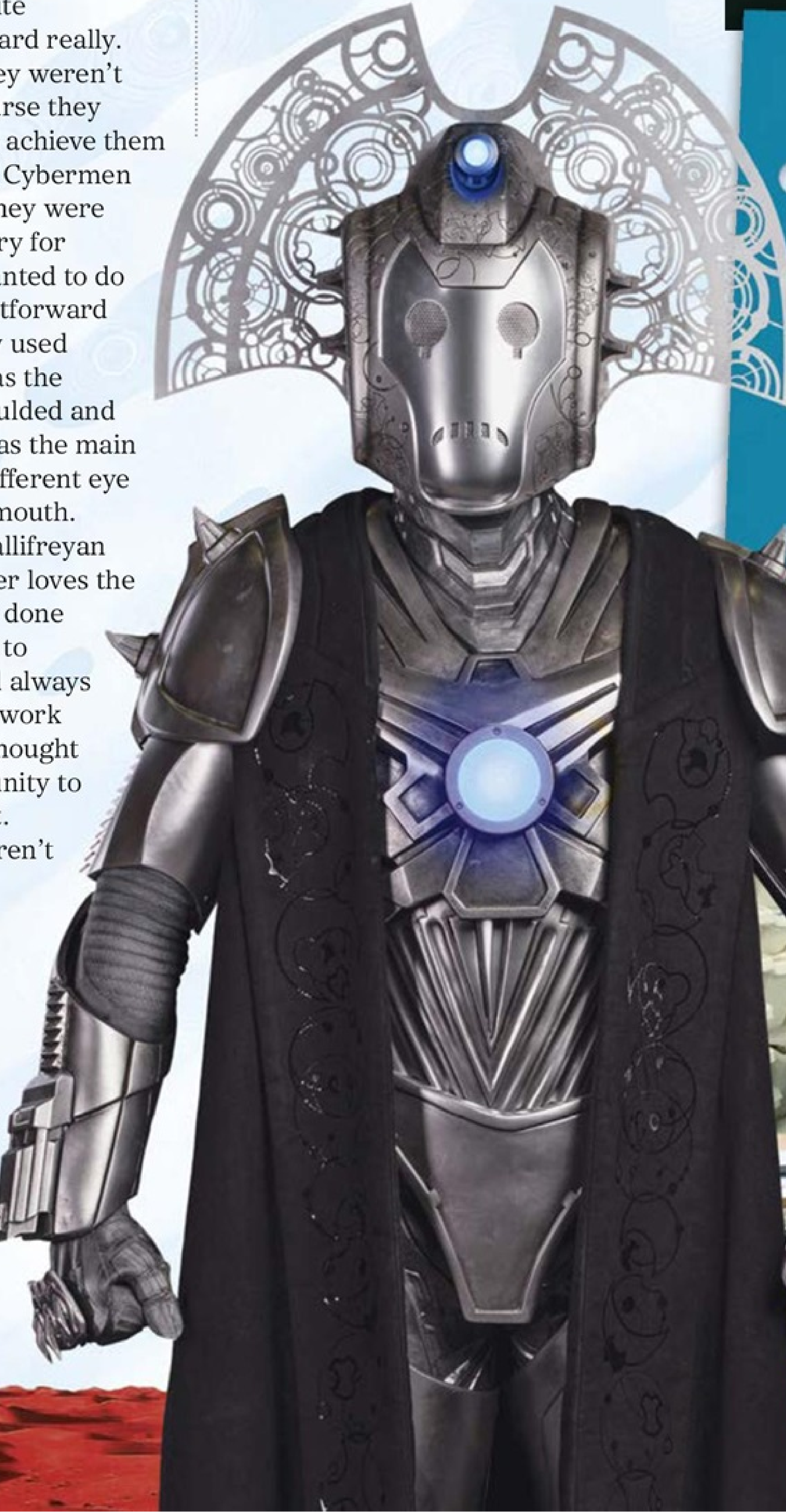
Bottom right: "You've got to keep your eye on the ball and stay focused," says Ray.

CYBERMASTERS
The Timeless Children

"They were quite straightforward really. Well, no. They weren't straightforward – of course they weren't – but in order to achieve them we already had the new Cybermen designs to work with. They were moving into new territory for Cybermen, so what I wanted to do was to keep it as straightforward as possible. We basically used the same Cyber bodies as the Cybermen but we remoulded and redid the heads – this was the main difference. They have different eye sockets and a different mouth.

"Whenever you do Gallifreyan collars every showrunner loves the original design that was done so you're never allowed to change it very much. I'd always wanted to do a laser cutwork Gallifreyan collar, so I thought this was a great opportunity to build in a version of that.

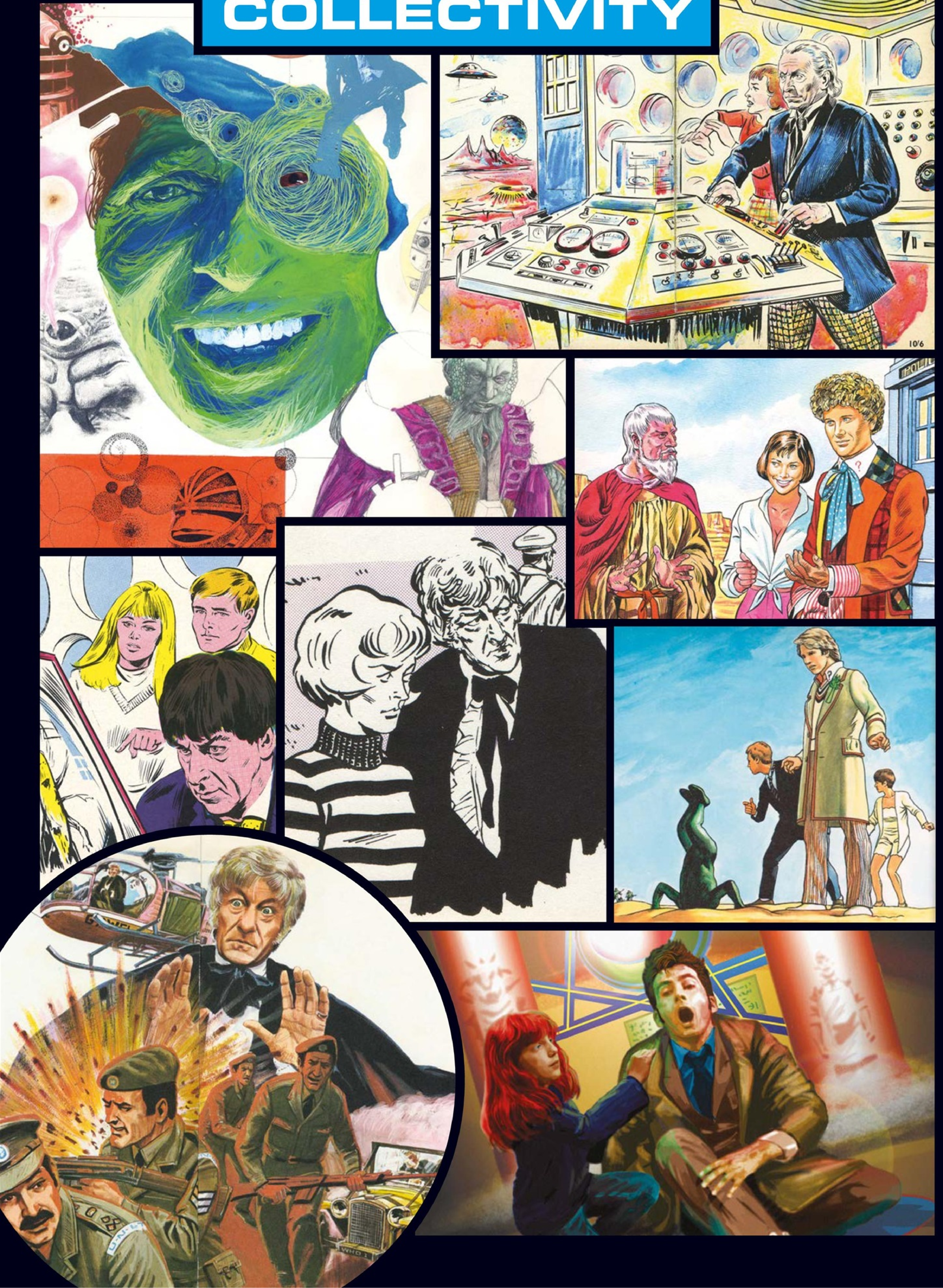
"The Cybermasters aren't wearing cloaks; they're more like surcoats. And I don't know if you noticed, but down the front of the surcoats we had black on black. We had black Gallifreyan graphics printed down the front of them. Originally, I think I was going to make them another colour but then we decided that, to be consistent with the Cybermen and with what the Master was doing, it would be best to just keep the surcoats black. I decided not to add more things. They weren't on screen for very long but they were very theatrical and quite effective, I think."



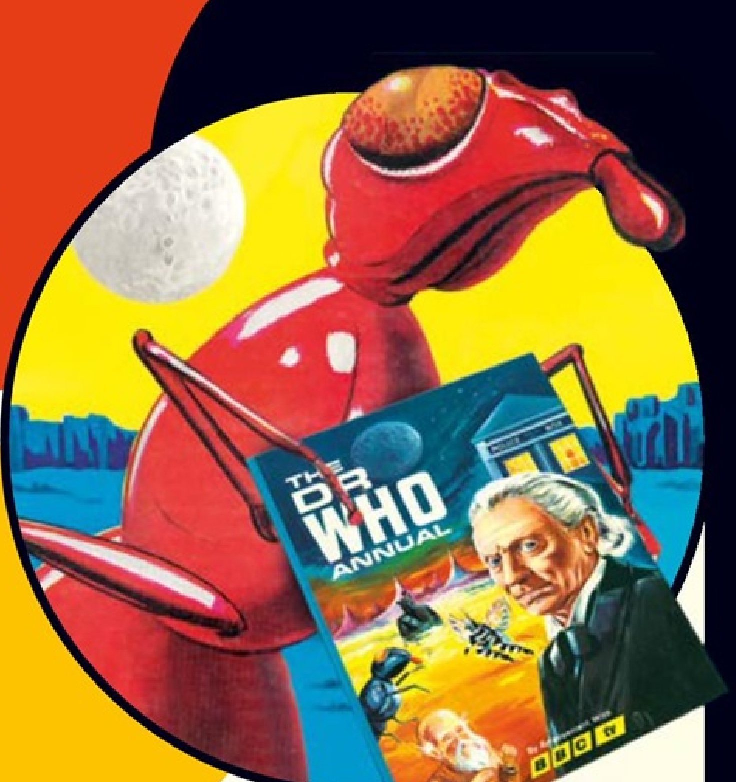
Ray adds that "Working out how to do everything for every recording block for Series 12 – not only the creature costumes but the actual costumes – has been a really big process. But you've got to keep your eye on the ball and stay focused. Doing the creatures was exciting, but it was scary as well because there's such a responsibility with *Doctor Who* – a responsibility of the past, the present and the future.

"Now, it's just a case of working out how to archive everything," says Ray, who hopes that his department's work will eventually go on display at an exhibition. "It's a big job, but we're looking after these costumes. It would be great for people to be able to see them." **DWM**

COLLECTIVITY



Annuals


THE DR WHO ANNUAL
BBC tv

A new regular feature about the world of memorabilia. How difficult is it to acquire a set of *Doctor Who* annuals? What are the the rarest editions? And who are the collectors?

Feature by **JAMIE LENMAN**

The venerated hardback annual is a strange and wonderful beast. Half book, half magazine, with bits of comic strip strewn about its pages, these board-bound beauties have been one of life's constants since the early 19th century. From their beginnings as compilations of pre-existing material to their present form as wellsprings of original content, they've been fixtures on bookshelves and sometimes bedroom floors for as long as anyone reading this will remember. They're bold, they're bright, and, with pocket-money prices aimed at children, they're eminently collectable.

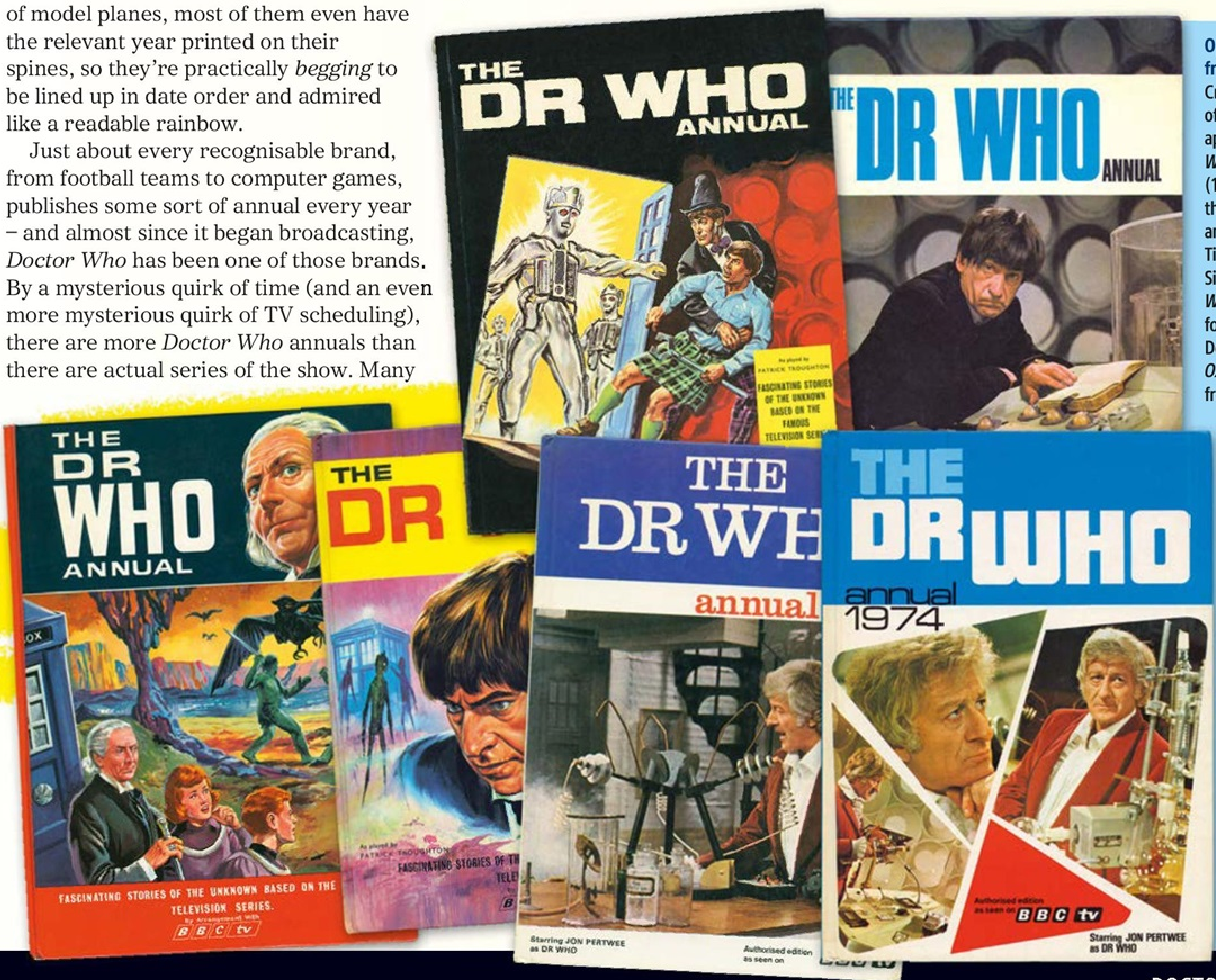
In fact, it's hard to think of anything quite as collectable as annuals. Neater than a tin of marbles, tougher than a fleet of model planes, most of them even have the relevant year printed on their spines, so they're practically *begging* to be lined up in date order and admired like a readable rainbow.

Just about every recognisable brand, from football teams to computer games, publishes some sort of annual every year – and almost since it began broadcasting, *Doctor Who* has been one of those brands. By a mysterious quirk of time (and an even more mysterious quirk of TV scheduling), there are more *Doctor Who* annuals than there are actual series of the show. Many more, when you consider that the Daleks and even K9 have also been the subject of annuals. All these books are fantastic – even the ones that aren't very good.

But how to get your hands on a full set? Let's start at the start.

Between 1965 and 1985, Manchester-based publisher World Distributors produced an almost unbroken run of *Doctor Who* annuals. Designed as a Christmas gift, each annual is known by the year *after* its publication, whether or not that year was given prominence on the front cover. For example, the first six were simply called *The Dr Who Annual*. World took a year off in 1971, but returned in September 1972 with *The Dr Who Annual 1973*.

The title may have been strangely inconsistent with that of the TV show (which has always spelled out 'Doctor') and the cover dates may have seemed premature, but many of the books could be relied upon to pad out their slender page counts with essays and illustrations bearing little or no relation to the programme in question. Even these are now looked upon with fond memories and have become highly sought-after items. If you were lucky enough to be born in the mid-to-late 20th century, you may well have saved up all your tanners and thruppences from bob-a-job week and purchased your own copies – or, luckier still, received one as a gift. The Christmas holiday would then be spent wondering when Jo Grant had a head-swap or why one of the Fourth Doctor's eyes appeared to be a whirlpool. →


THE DR WHO ANNUAL
FASCINATING STORIES OF THE UNKNOWN BASED ON THE FAMOUS TELEVISION SERIES
THE DR WHO ANNUAL
THE DR WHO ANNUAL
FASCINATING STORIES OF THE UNKNOWN BASED ON THE TELEVISION SERIES
BBC tv
THE DR
As played by PATRICK TROUGHTON
FASCINATING STORIES OF TH
THE DR WH
annual
Starring JON PERTWEE as DR WHO
Authorised edition as seen on
THE DR WHO annual 1974
Authorised edition as seen on BBC tv
Starring JON PERTWEE as DR WHO

Opposite page clockwise from top left: Paul Crompton's surreal artwork of the Fourth Doctor appeared in *The Amazing World of Doctor Who* (1976); the First Doctor at the TARDIS controls in the annual for 1967; Varna (a Time Lord), Peri and the Sixth Doctor in *The Deadly Weed*, a story in the annual for 1985; Turlough, the Fifth Doctor and Tegan in *The Oxaqua Incident*, a story from the annual for 1984; Brian Williamson artwork of the Tenth Doctor from the *Doctor Who Storybook 2011*; the Third Doctor and UNIT in the annual for 1973; the Second Doctor, Polly and Ben in *When Starlight Grows Cold*, from the annual for 1968; Jo Grant and the Third Doctor in *War in the Abyss*, a story in *The Dr Who Annual 1973*.

Above: A Zarbi holds the first *Dr Who Annual*, published in 1965.

Left: Copies of *The Dr Who Annual* for (top row) 1969, 1970, (bottom row) 1967, 1968, 1973 and 1974.

THE DR WHO annual 1975
Starring JON PERTWEE as DR WHO
THE DR WHO annual 1976
Starring TOM BAKER as DR WHO
BBC tv
THE DR WHO ANNUAL 1978
THE DR WHO annual 1979
DOCTOR WHO ANNUAL 1980
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21st Y ANNIVERS
DOCTOR WHO ANNUAL 1986

→ For those of us late to the party, the only option – in the years before eBay made everything available, direct to your door – was to hunt down these oddities in junk shops and jumble sales. Indeed, the thrill of the chase was (and still is) part of the fun.

"Growing up, I was dragged around an awful lot of antique fairs and car-boot sales by my parents," remembers Richard Unwin, a London-based actor and high priestess of LGBT fan-group The Sisterhood of Karn. "Back in the late 1980s and early 90s it was relatively easy to score classic annuals for mere pence at such events. I still can't walk past a second-hand book stall or market without checking!"

Even today, you might well pick up one of the wackier mid-1970s titles at your local second-hand store for a few quid, and they're well worth it if you can handle the resultant fever-dreams. But in more recent years, as awareness of collecting and collectables has steadily grown among the general public, you're more likely to find the somewhat scarcer books entered in online auctions or with specialist dealers.

Alexandra Looseley-Saul is one such specialist, having run London's Who Shop with her husband Kevan since 1984. She estimates her stock as roughly half vintage material, with a healthy whack of annuals that she procures from various sources. "People normally contact us by email or on the telephone and describe what they've got," she says. "Depending what it is, and depending on our stock levels, we'll go to buy in. We did purchase a complete run about two months ago... Sometimes we'll buy a run just to get those rarer ones."

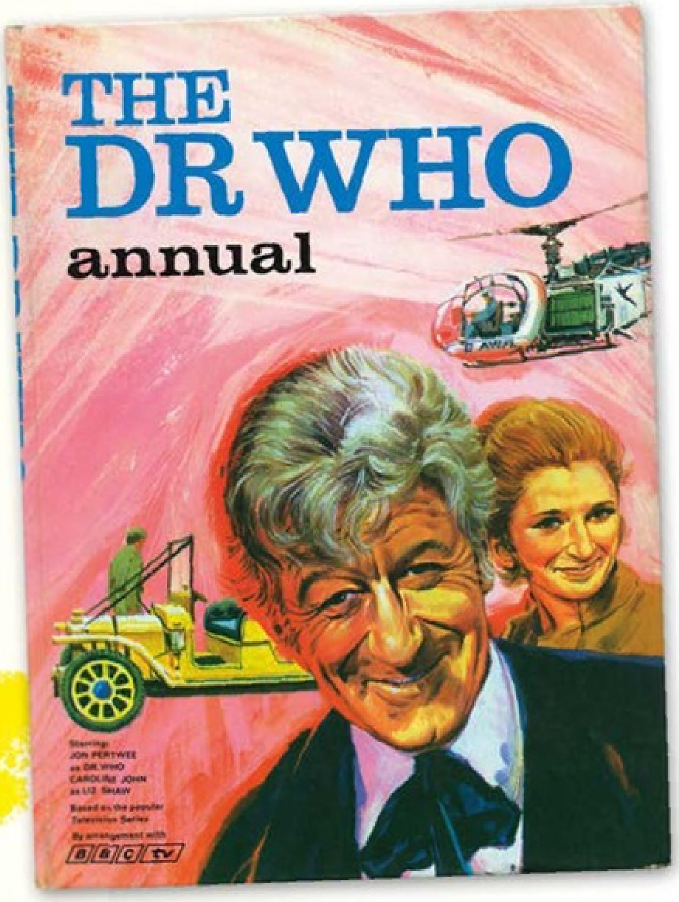
So from 55 years of quality products, is there one specific title that is most sought after?

"Oh gosh, 'Pink Pertwee'!" cries Alexandra, barely pausing for thought.

'Pink Pertwee' is the affectionate nickname given, not to some mythical combo of Doctor Who and a cartoon panther, but to the notoriously scarce 1971 annual, featuring on its front cover a gorgeous painting by regular World artist Ron Smethurst. The book was published in September 1970 and its candy-coloured swirls evoke a last glorious gasp of the Swinging Sixties. It's just as well it's so pretty, because gazing longingly at it is about the closest most of us are likely to get.

"I'm *always* on the lookout for it," says Richard Unwin. "It does pop up on eBay occasionally, but only at astronomical prices."

The second William Hartnell annual (designated 1967 but published in September 1966) and the three Patrick Troughton titles (designated 1968 to 1970) are also hard to come by. And yet the 1966 original, published in September 1965 and therefore older than them all, is relatively easy to find. How does that work then? "I think the first one had a higher print run," suggests Alexandra. "What normally happens is – number one, everybody's got big expectations, they do a big run and they


THE DR WHO annual
Starring:
JON PERTWEE
as DR WHO
CAROLINE JOHN
as LIZ SHAW
Based on the popular
Television Series
By arrangement with
BBC tv

'Pink Pertwee' is the affectionate name given to the notoriously scarce 1971 annual.

Above from top left: Copies of the annual for 1975, 1976, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985 and 1986.

Right: The rare 1971 annual was published in 1970.

CUTTING CORNERS

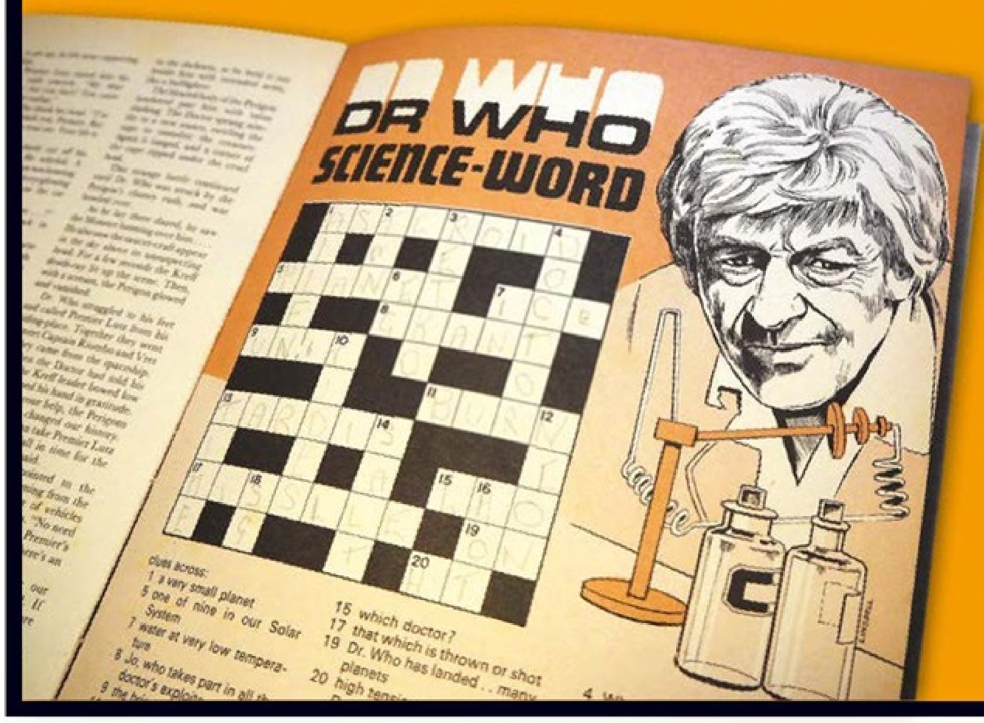
Alexandra Looseley-Saul of London's Who Shop has one main consideration in mind when buying stock.

"Condition is absolutely everything," she asserts. "It's a certain type of collector who comes in for the annuals, and because we want them to have the best condition of anything, we tend to buy in really superb condition."

If you're not so bothered about pristine pages and scuff-free covers, you might have better luck in tracking down some rather more 'well-loved' copies of these older editions. But buyer beware – you may end up feeling like you share them with a miscreant younger sibling... Filled-in crosswords, scribbled-out faces and even the odd name and address in childish biro are common features of second-hand stock.

You might even find that your book has been subjected to unthinkable acts of barbarism – the inside pages on some older editions are often 'clipped'. "You always know when the annual has been in a sale," says Alexandra, referring to copies that were reduced after Christmas. "The original price was often printed on the corner of an inside page, rather than the cover. If a book had been discounted the shop would simply cut the corner of that page off."

Of course, this price-pruning and infant graffiti won't usually affect the readability of the book itself, and many people consider these 'modifications' to be part of the charm of a vintage item. If, on the other hand, you really were looking forward to solving the Space Maze without anyone showing you the way, you'd better get yourself down to a specialist dealer.



sell as many as they sell. Then they see number two and they reduce it. Like the *Superman* comic – number two is worth *far* more than the first one!"

World's range of occasionally bizarre publications rumbled on until 1985, when – despite a recent improvement in editorial quality – declining sales prompted the company to cease production. And then in 1991, when the show itself had been off air for two years, a mysterious object entitled the *Doctor Who Yearbook* appeared.

"The idea was to echo the annuals of the past but to try to do them our own way," says John Freeman, then editor of this very magazine and architect of the *Yearbook* range. "Despite being 'The Wilderness Years', *Doctor Who* fans proved fiercely loyal to **Doctor Who Magazine**. Marvel UK, which had a dedicated Books Department for some time, occasionally looked to capitalise on that. The company produced a range of annuals – *Real Ghostbusters*, *Amazing Spider-Man*, *Thundercats* among them. So I thought, 'Why not *Doctor Who*?'"

John's gumption proved to be a positive boon for children in the long lay-off between 1989 and 2005. "I'm still traumatised by the fact that there were no Sylvester McCoy annuals," says Richard Unwin. "I remember very vividly being given the *1993 Yearbook*. I know it inside out, as it was my only reading material on a two-week family boating holiday in France. I still love the *Metamorphosis* strip to pieces, and spent hours poring over the technical drawings showing the insides of a Dalek and a Yeti."

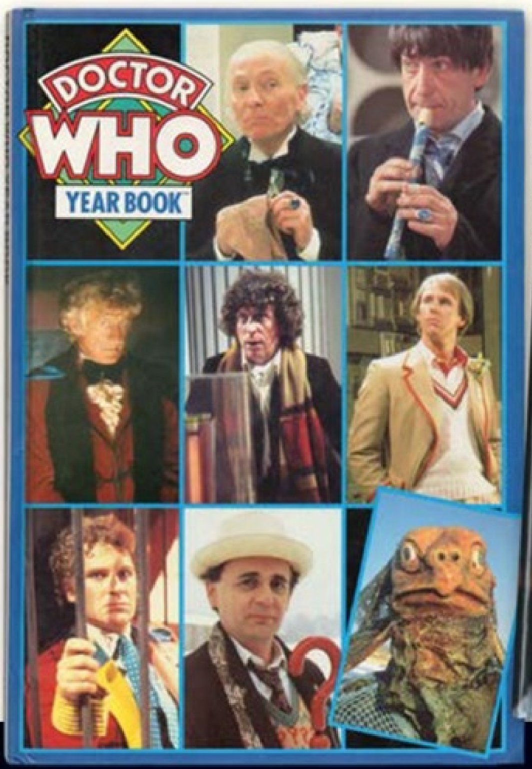
There's no doubt that these books were put together with a lot of love by a team that fondly remembered the original annuals – people who were also compiling the on-going magazine at the time. "You'd have to cross-reference the credits to see any staff differences, but I don't recall any," says editor John.

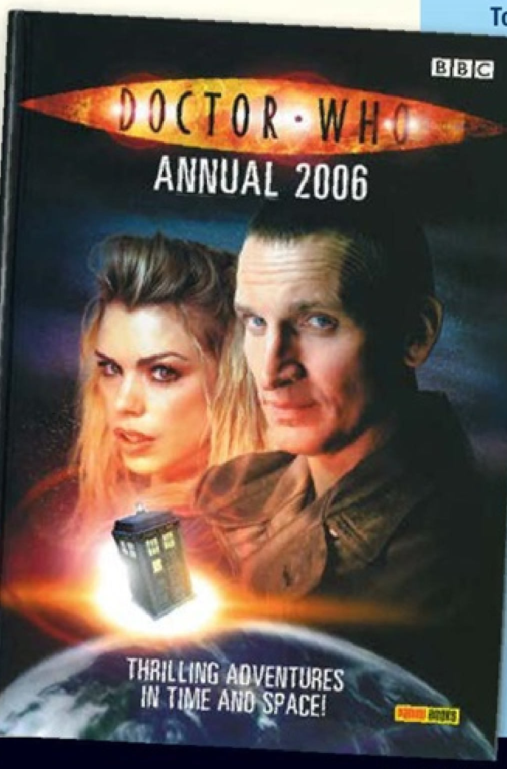
"We approached creators who were working on the magazine to write for the *Yearbook*. We didn't go 'outside the pool'." While this may be largely true, it's worth noting that the inaugural 1992 edition features a lengthy behind-the-scenes feature written by Sophie 'Ace' Aldred and a Sixth Doctor story from the pen of Colin Baker himself.

"It was nice to have the opportunity to both continue and effectively revive the tradition," says John. But after five brief years the line petered out. Every now and then, an eagle-eyed collector may spot a shining white spine gleaming out at them from the shelves of a charity shop or book fair and scoop it up for less than a fiver, but they remain readily available in healthy numbers on eBay at prices that won't require any smashing of TARDIS-shaped money boxes.

For some people, the return of *Doctor Who* to our television screens in 2005 was only half as exciting as its return to our bookshelves. "The first annual of the modern run – the one produced by Panini – is a masterpiece," exclaims Richard, and he's not wrong. The current unbroken streak of 16 21st-century annuals was launched by *The Doctor Who Annual 2006,* again produced by the team from **DWM**, with contributions from acclaimed *Who* artist Alister Pearson and even a short story from future showrunner Steven Moffat.

"The first annual I was gifted for Christmas would have been the 2006 edition," →





Top left: Crossword pages are often filled in on second-hand copies.

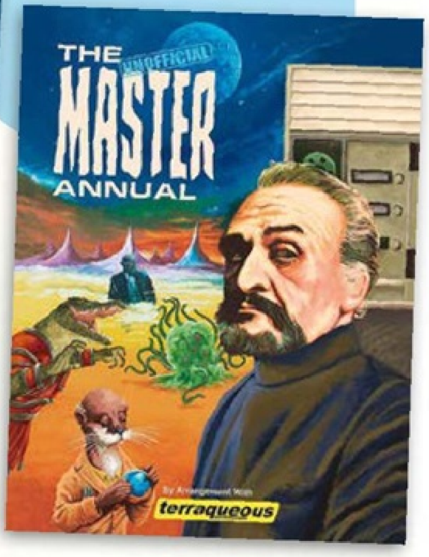
Top centre: An annual with its original price clipped.

Top right: Alexandra Looseley-Saul of London's Who Shop.

Above left insets: Collector Richard Unwin; editor John Freeman launched Marvel UK's *Doctor Who Yearbooks*.

Far left: The first *Doctor Who Yearbook* was published in 1991.

Left: Panini resurrected the annual proper in 2005, after *Doctor Who* returned to television.



→ remembers Amy Thomas, a scheme officer from Chichester. “I love the variety of the content – the Q&As, fun facts and quizzes. The 2008 one is my favourite. It’s got a funky cover!”

Amy is referring to the snazzy holographic sticker adorning the 2008 annual, a fitting emblem for the vibrant rebirth of a grand old tradition. It’s this run of titles, produced by BBC Children’s Books between 2006 and 2016, which is most likely to turn up in the high street for reduced rates – old enough to have been outgrown by some, yet not old enough to become real collectors’ items. “I didn’t start collecting memorabilia until ‘New *Who*’ came out in 2005,” recalls Amy. “As most of my annuals are fairly recent, they’ve been quite easy to pick up from local bookshops.”

Even so, there are still a few hard-to-find items from recent years helping to keep the hunt fresh, as Richard tells us. “I’ve got some ‘misprint’ rarities,” he says, “including the 2008 edition with the word ‘official’ misspelt as ‘offical’ on the spine, and one from the same year with the cover attached upside down…”

Collectors go crazy for errors and incongruities on branded merchandise.

It seems as though the addition of a three-dimensional vortex on the cover of these coveted copies may well have caused a few paradoxes at the printing press. Collectors go crazy for errors and incongruities on branded merchandise, as they’re often replaced or even recalled as quickly as possible and therefore wind up all the more scarce. To own an ‘offical’ *Doctor Who* annual is like a badge of honour that says you were there first, that you nipped in before they realised their goof. Unless, of course, you simply waited 12 years and then nabbed one off eBay for many times the cover price.

The dedicated annuals collector has found another, some would say similarly eccentric, outlet in recent years. Frustrated by the gaps in his collection, editor Mark Worgan has used print-on-demand technology to publish *The Unofficial Dr Who Annual 1972*, *The Unofficial Dr Who Annual 1987* (picking up where World Distributors left off) and *The Unofficial Master Annual*, depicting the further adventures of the Roger Delgado incarnation. Mark’s imprint, Terraqueous Distributors, is set to continue its not-for-profit range with an unofficial 1989 annual featuring Sylvester McCoy’s Doctor.

As we draw closer to the present day, official *Doctor Who* annuals get easier and easier to find, with this year’s edition available from almost any bookshop you care to enter, normally at or slightly below the recommended retail price of £7.99. Now produced by the Penguin Group, these books still maintain a tangible link to the beginning of the line, crammed with the same mixture of comics, articles, puzzles and prose that has kept us entertained for countless rainy afternoons.

“The look of 2021 is very nice,” says The Who Shop’s Alexandra. “It’s a beautiful purple colour. I think someone’s really thought about this one – there’s a lovely little article in there about [the 1971 serial] *The Dæmons*!”

Alex is rightly enthusiastic about the annuals’ continued commitment to the heavy history of the series, from regular rundowns of previous Doctors to specific features on individual adventures. As the books move forward, compelling and confounding collectors for years to come, it’s fitting that a range concerned largely with time travel should continue to embrace its own heritage.

“There *should* be a little nod the past,” reflects Alex. “That’s what’s kept us going!” **DWM**

Far left: *Doctor Who and the Invasion from Space* (1966) is one of the rarest items of memorabilia from the show.

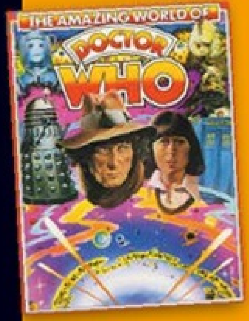
Left: *The Official Annual 2008* had a holographic cover image; early editions had a misprint on the spine.

Below: *The Unofficial Master Annual*, edited by Mark Worgan.

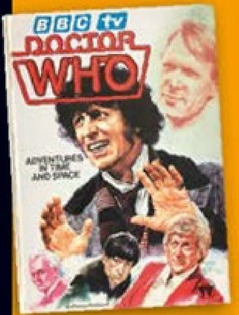
Bottom: *The Official Annual 2021* was published on 3 September 2020.

BRILLIANT BOOKS

Among the throng of coloured spines on any given bookstore shelf, it’s always been possible to find one or two titles bearing the *Doctor Who* branding and even a handy corresponding year, offering similar content to your official annual without actually being an annual. The oldest of these is *Doctor Who and the Invasion from Space*, a large-format hardback published in 1966, the same year as the 1967 annual. Produced by the same publisher in a very similar style, *Invasion* is actually a single, lavishly illustrated prose story. A pioneering entry in the series’ publishing history, this book is most accurately described as an illustrated novella and is now harder to find than even the rarer *Doctor Who* annuals.



Ten years later, World Distributors produced *The Amazing World of Doctor Who* as part of a promotional tie-in with Typhoo Tea, available only by mail order from the master brewer itself. Although it looks wonderful with its dazzling Chris Achilleos cover, the content is mainly reprinted material from earlier comics and annuals, with only two original stories exclusive to the set.

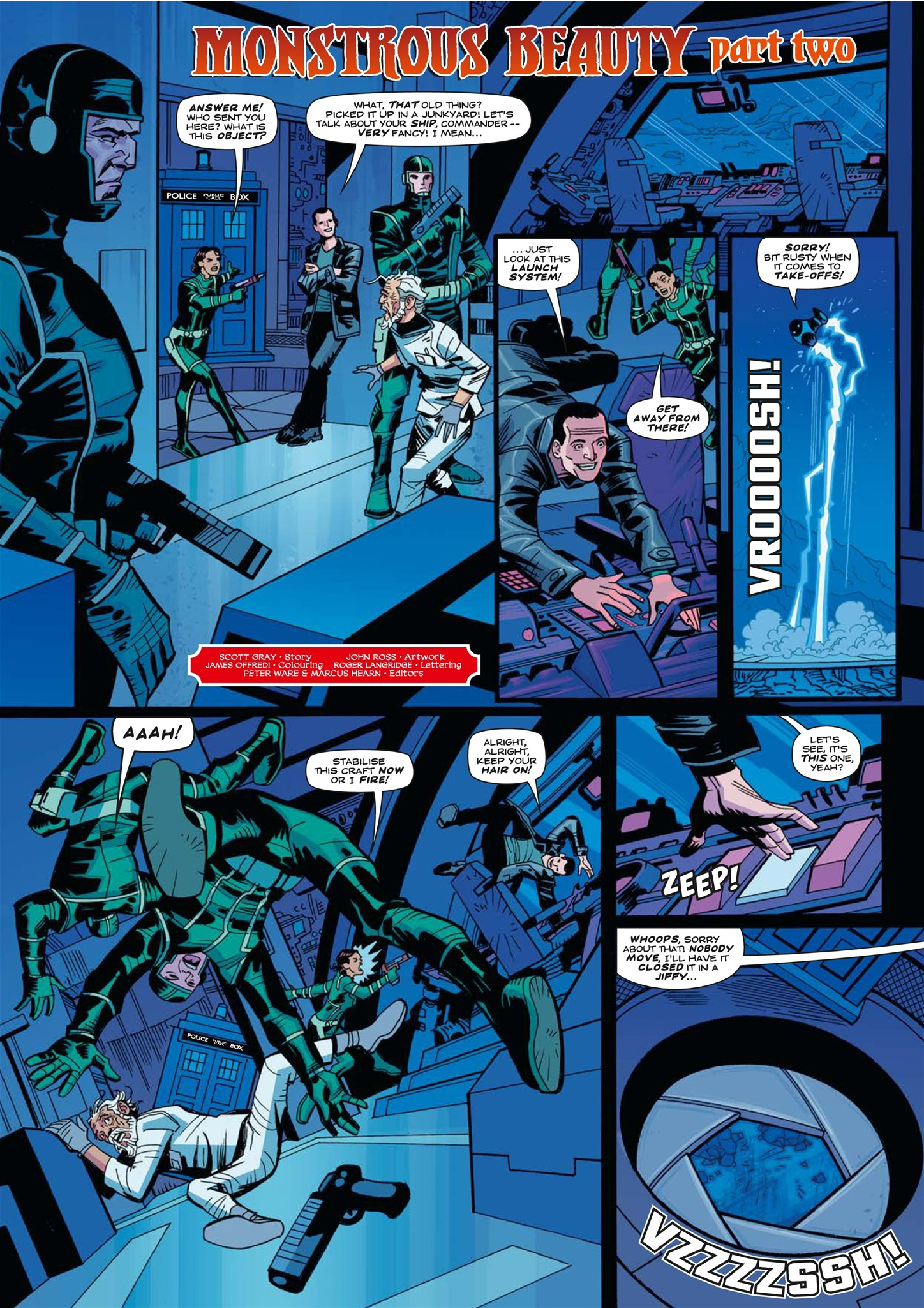


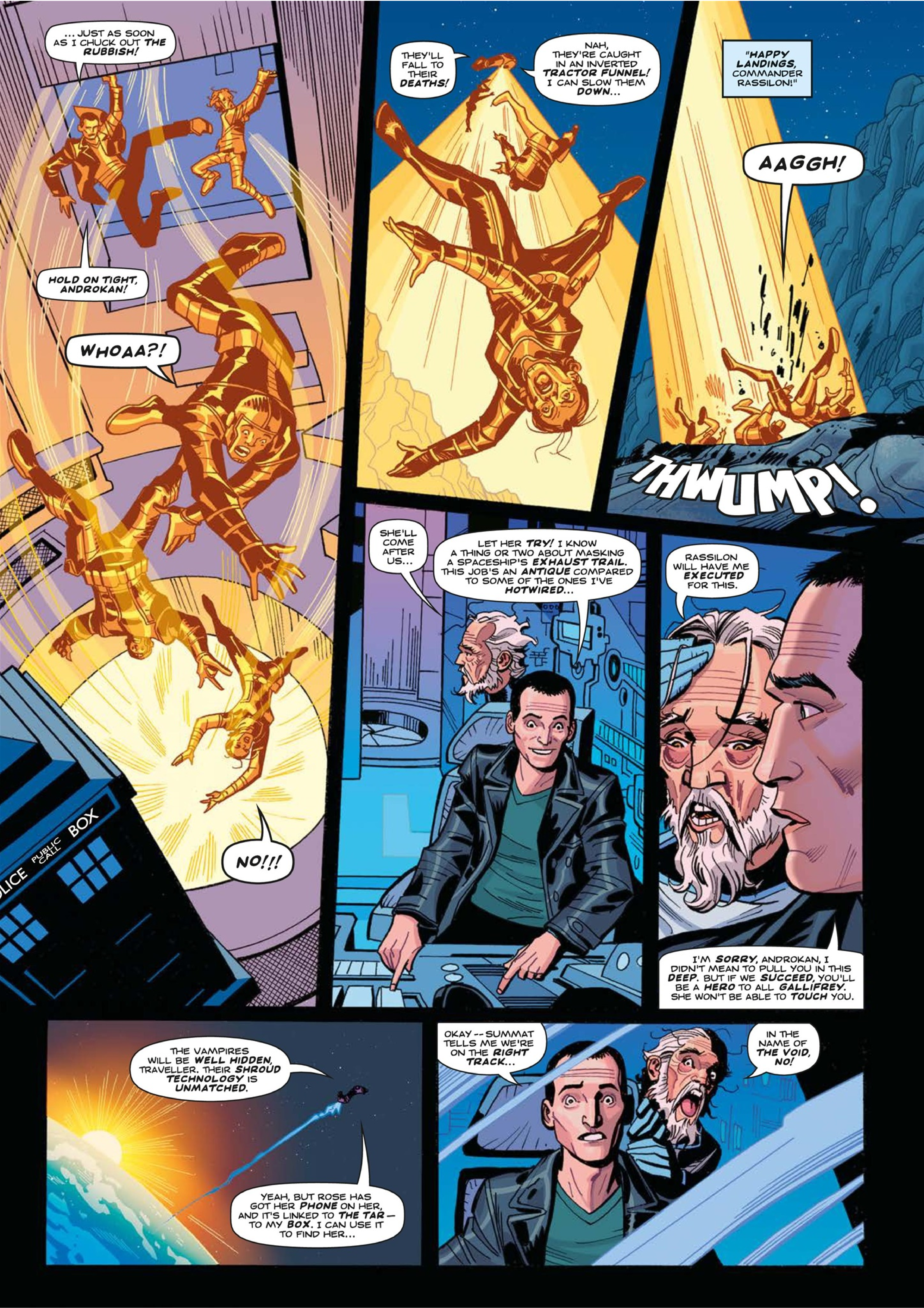
The nadir of this repackaging trend was reached in the 1980s, with two bumper collections entitled *Adventures in Time and Space* and *Journey Through Time* that didn’t include any new material whatsoever. Viewed as ‘greatest hits’ collections for fans who missed out on the earlier annuals, their existence seems justified – although printing *Journey* with an identical cover to the 1985 annual seems a bit like taking the mick.

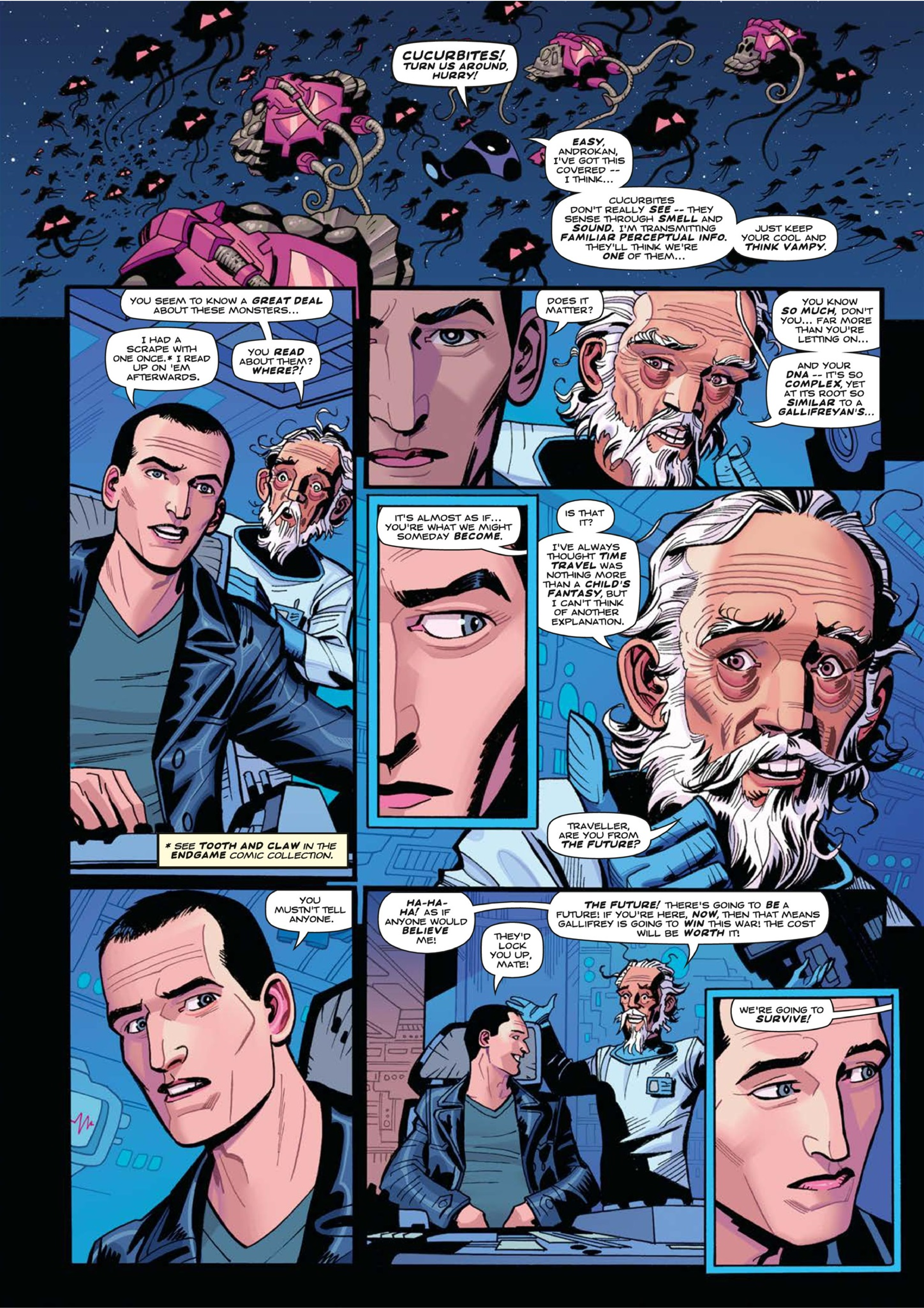
Almost as soon as the official books reappeared in the mid-2000s, fans were treated to a series of annual-like publications from Panini. *The Doctor Who Storybook 2007* and its three successors focused on original fiction in prose and comic form, whereas *The Brilliant Book of Doctor Who 2011* added a smattering of factual articles and interviews to its pages, before fiction was dropped altogether in *The Brilliant Book 2012*.

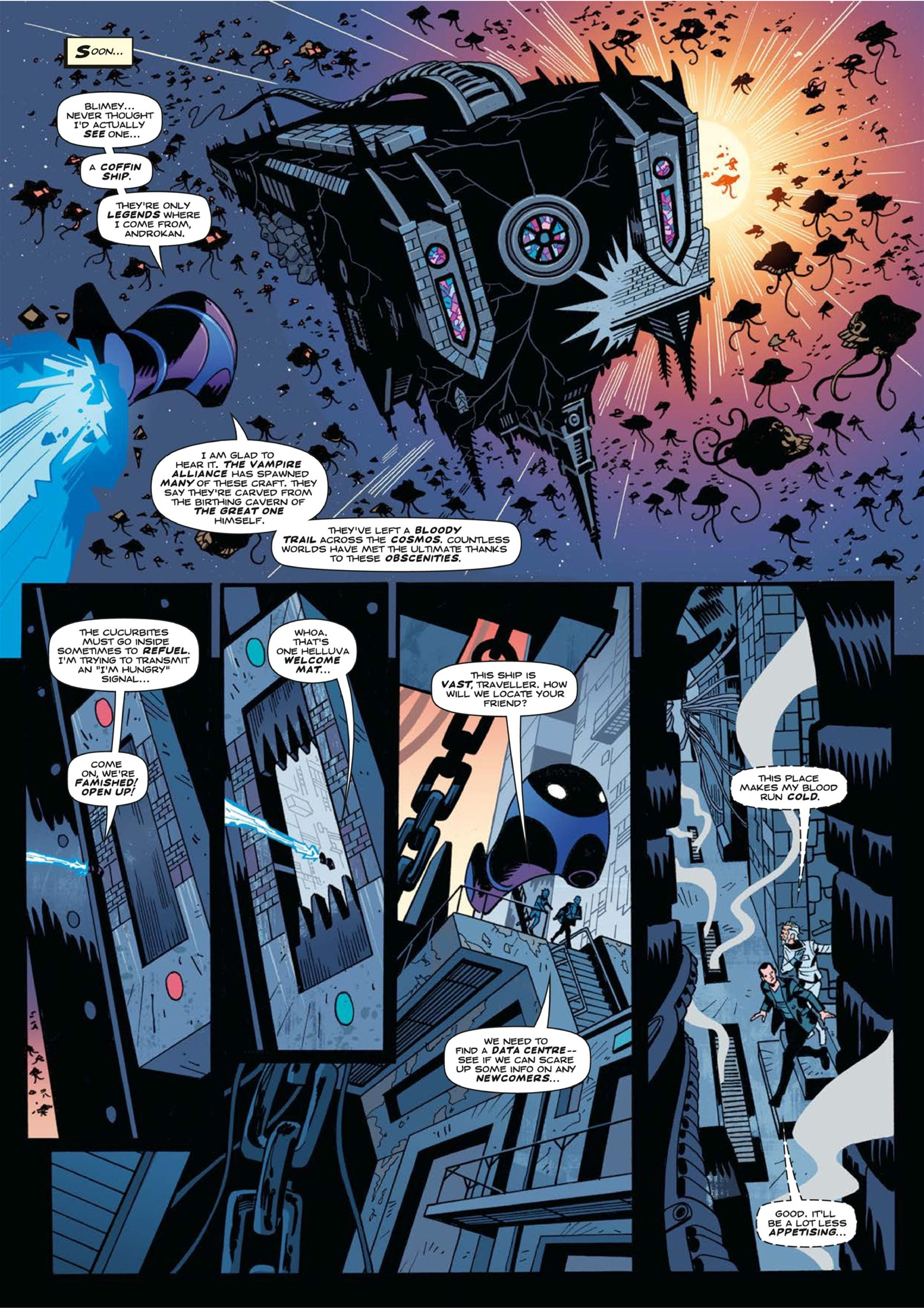
MONSTROUS BEAUTY part two

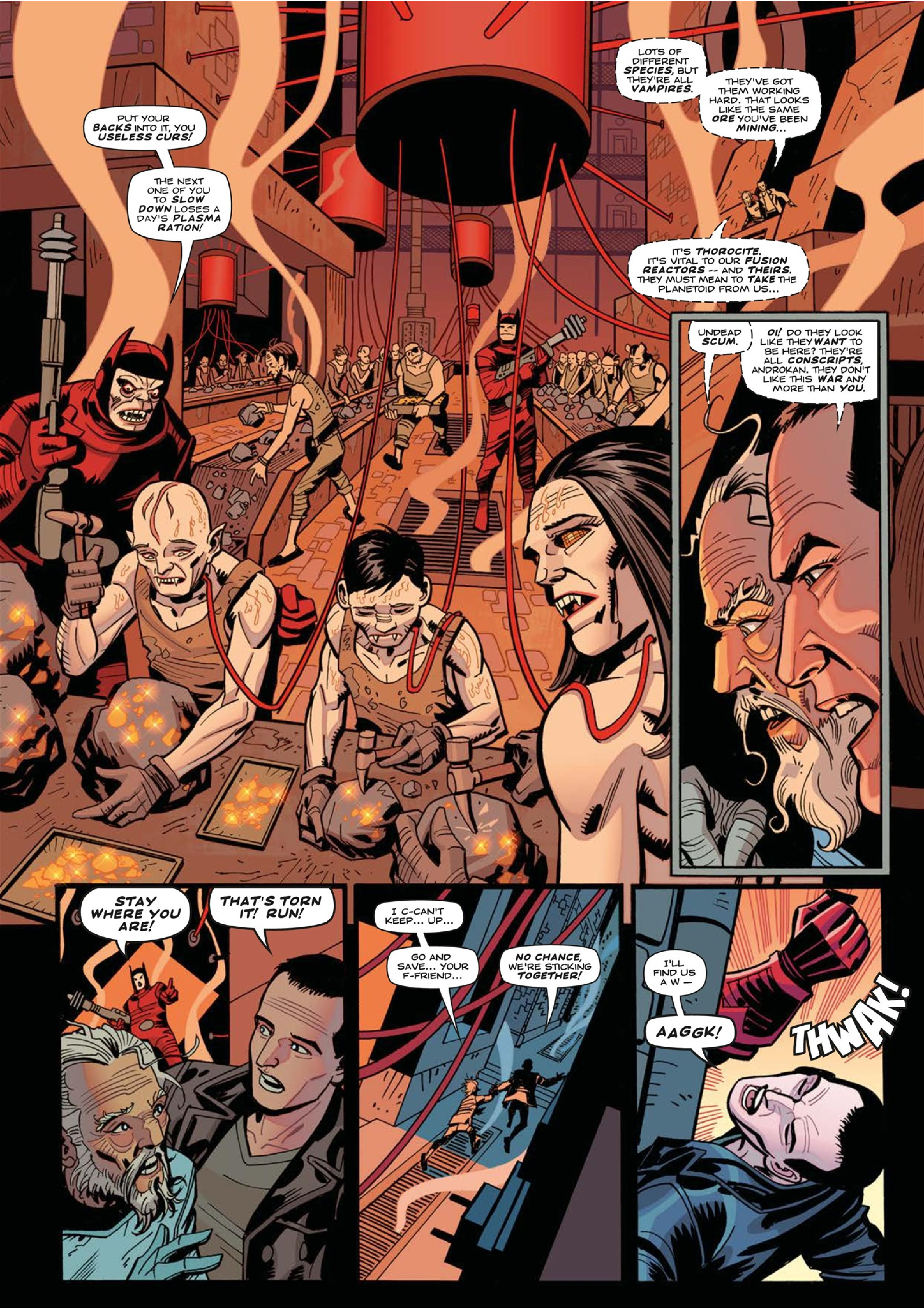
SCOTT GRAY · Story JOHN ROSS · Artwork
JAMES OFFREDI · Colouring ROGER LANGRIDGE · Lettering
PETER WARE & MARCUS HEARN · Editors

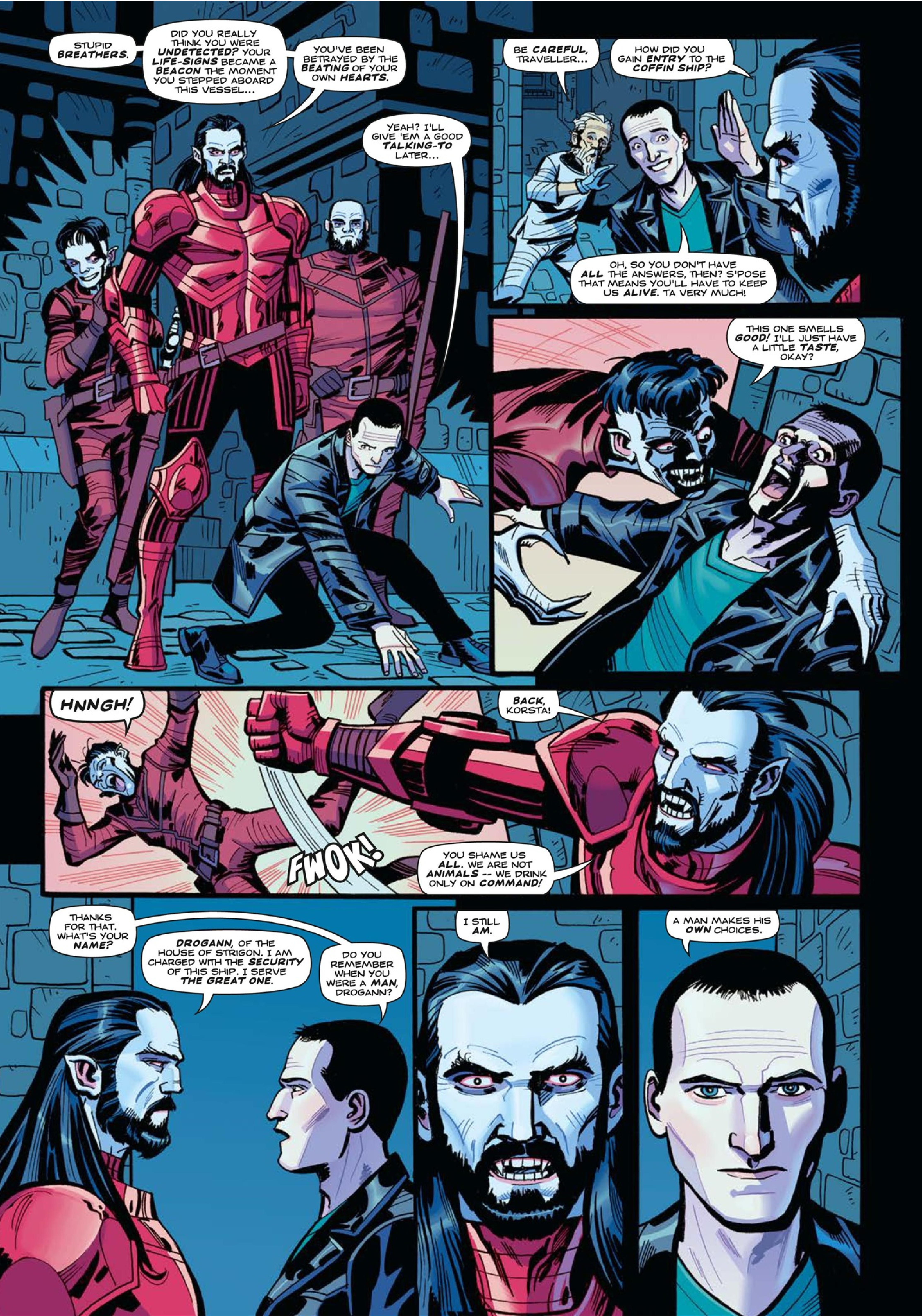

ANSWER ME! WHO SENT YOU HERE? WHAT IS THIS OBJECT?
POLICE PUBLIC CALL BOX
WHAT, THAT OLD THING? PICKED IT UP IN A JUNKYARD! LET'S TALK ABOUT YOUR SHIP, COMMANDER -- VERY FANCY! I MEAN...
... JUST LOOK AT THIS LAUNCH SYSTEM!
GET AWAY FROM THERE!
SORRY! BIT RUSTY WHEN IT COMES TO TAKE-OFFS!
VROOOOOSH!
AAAH!
STABILISE THIS CRAFT NOW OR I FIRE!
ALRIGHT, ALRIGHT, KEEP YOUR HAIR ON!
POLICE PUBLIC CALL BOX
LET'S SEE, IT'S THIS ONE, YEAH?
ZEEP!
WHOOPS, SORRY ABOUT THAT! NOBODY MOVE, I'LL HAVE IT CLOSED IT IN A JIFFY...
VZZZZZSSH!

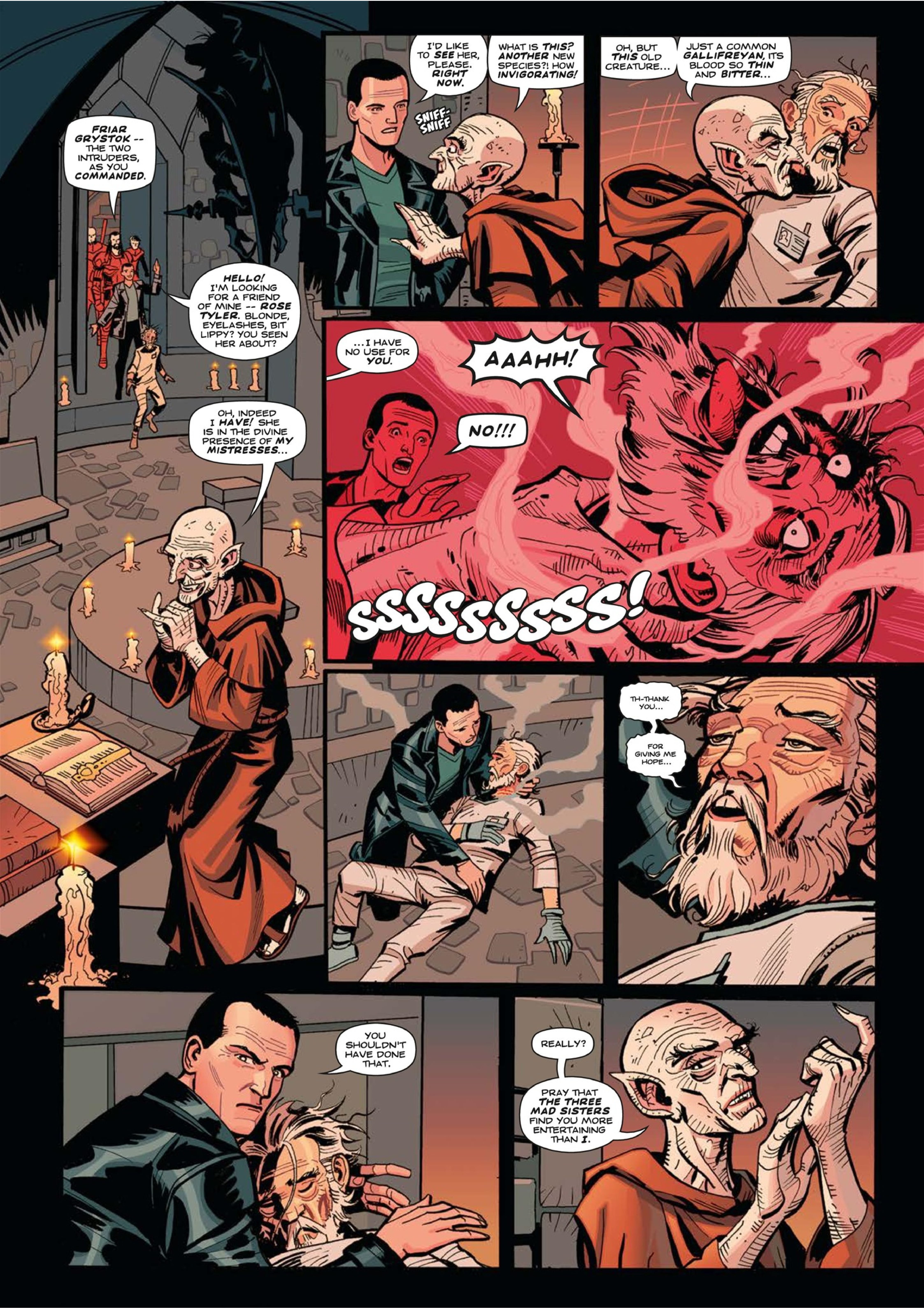

... JUST AS SOON AS I CHUCK OUT THE RUBBISH!
HOLD ON TIGHT, ANDROKAN!
WHOAA?!
NO!!!
POLICE PUBLIC CALL BOX
THEY'LL FALL TO THEIR DEATHS!
NAH, THEY'RE CAUGHT IN AN INVERTED TRACTOR FUNNEL! I CAN SLOW THEM DOWN...
"HAPPY LANDINGS, COMMANDER RASSILON!"
AAGGH!
THWUMP!
SHE'LL COME AFTER US...
LET HER TRY! I KNOW A THING OR TWO ABOUT MASKING A SPACESHIP'S EXHAUST TRAIL. THIS JOB'S AN ANTIQUE COMPARED TO SOME OF THE ONES I'VE HOTWIRED...
RASSILON WILL HAVE ME EXECUTED FOR THIS.
I'M SORRY, ANDROKAN, I DIDN'T MEAN TO PULL YOU IN THIS DEEP. BUT IF WE SUCCEED, YOU'LL BE A HERO TO ALL GALLIFREY. SHE WON'T BE ABLE TO TOUCH YOU.
THE VAMPIRES WILL BE WELL HIDDEN, TRAVELLER. THEIR SHROUD TECHNOLOGY IS UNMATCHED.
YEAH, BUT ROSE HAS GOT HER PHONE ON HER, AND IT'S LINKED TO THE TAR— TO MY BOX. I CAN USE IT TO FIND HER...
OKAY -- SUMMAT TELLS ME WE'RE ON THE RIGHT TRACK...
IN THE NAME OF THE VOID, NO!

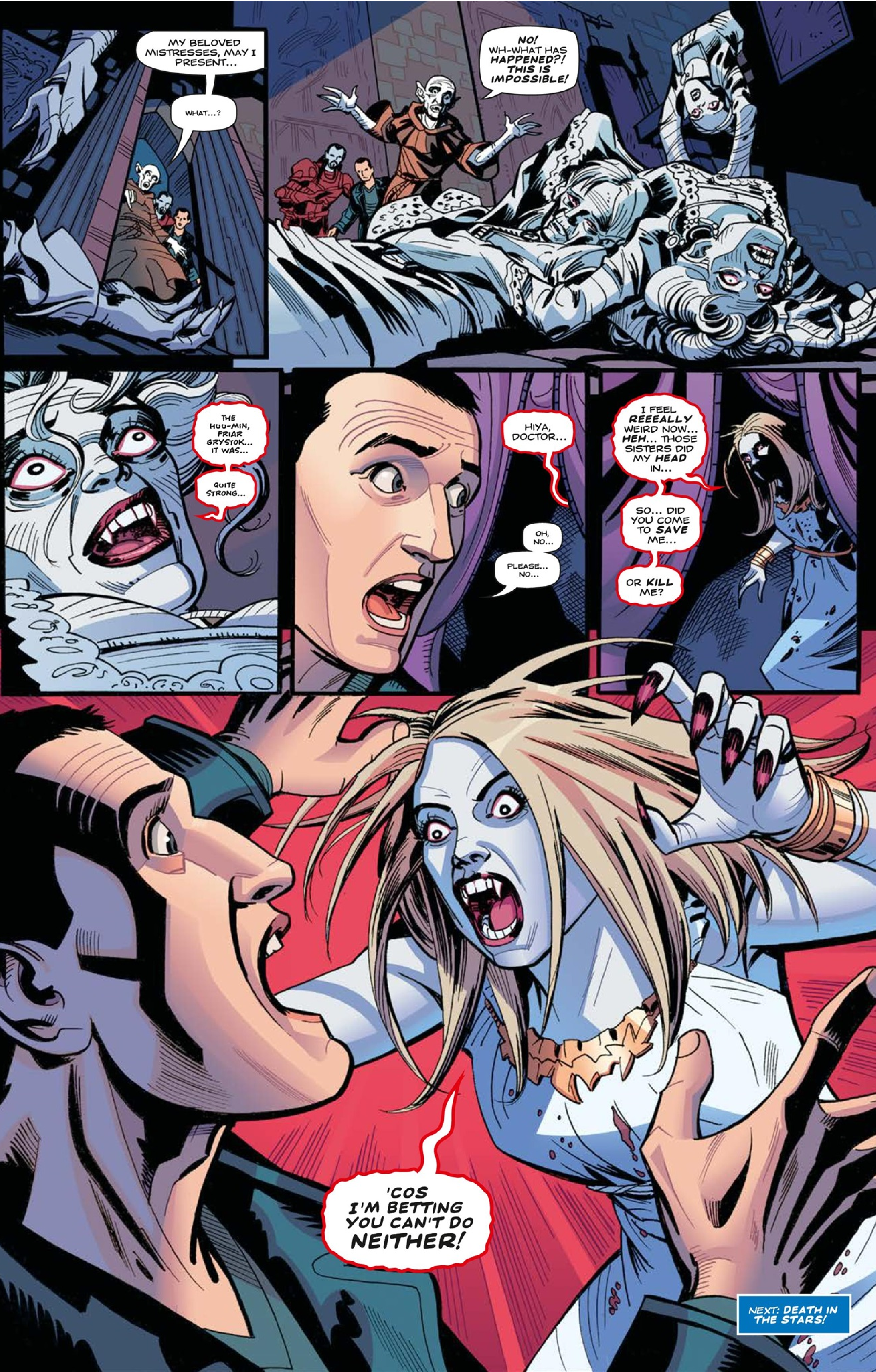

CUCURBITES! TURN US AROUND, HURRY!
EASY, ANDROKAN, I'VE GOT THIS COVERED -- I THINK...
CUCURBITES DON'T REALLY SEE -- THEY SENSE THROUGH SMELL AND SOUND. I'M TRANSMITTING FAMILIAR PERCEPTUAL INFO. THEY'LL THINK WE'RE ONE OF THEM...
JUST KEEP YOUR COOL AND THINK VAMPY.
YOU SEEM TO KNOW A GREAT DEAL ABOUT THESE MONSTERS...
I HAD A SCRAPE WITH ONE ONCE.* I READ UP ON 'EM AFTERWARDS.
YOU READ ABOUT THEM? WHERE?!
* SEE TOOTH AND CLAW IN THE ENDGAME COMIC COLLECTION.
DOES IT MATTER?
YOU KNOW SO MUCH, DON'T YOU... FAR MORE THAN YOU'RE LETTING ON...
AND YOUR DNA -- IT'S SO COMPLEX, YET AT ITS ROOT SO SIMILAR TO A GALLIFREYAN'S...
IT'S ALMOST AS IF... YOU'RE WHAT WE MIGHT SOMEDAY BECOME.
IS THAT IT?
I'VE ALWAYS THOUGHT TIME TRAVEL WAS NOTHING MORE THAN A CHILD'S FANTASY, BUT I CAN'T THINK OF ANOTHER EXPLANATION.
TRAVELLER, ARE YOU FROM THE FUTURE?
YOU MUSTN'T TELL ANYONE.
HA-HA-HA! AS IF ANYONE WOULD BELIEVE ME!
THEY'D LOCK YOU UP, MATE!
THE FUTURE! THERE'S GOING TO BE A FUTURE! IF YOU'RE HERE, NOW, THEN THAT MEANS GALLIFREY IS GOING TO WIN THIS WAR! THE COST WILL BE WORTH IT!
WE'RE GOING TO SURVIVE!


SOON...
BLIMEY... NEVER THOUGHT I'D ACTUALLY SEE ONE...
A COFFIN SHIP.
THEY'RE ONLY LEGENDS WHERE I COME FROM, ANDROKAN.
I AM GLAD TO HEAR IT. THE VAMPIRE ALLIANCE HAS SPAWNED MANY OF THESE CRAFT. THEY SAY THEY'RE CARVED FROM THE BIRTHING CAVERN OF THE GREAT ONE HIMSELF.
THEY'VE LEFT A BLOODY TRAIL ACROSS THE COSMOS. COUNTLESS WORLDS HAVE MET THE ULTIMATE THANKS TO THESE OBSCENITIES.
THE CUCURBITES MUST GO INSIDE SOMETIMES TO REFUEL. I'M TRYING TO TRANSMIT AN "I'M HUNGRY" SIGNAL...
COME ON, WE'RE FAMISHED! OPEN UP!
WHOA. THAT'S ONE HELLUVA WELCOME MAT...
THIS SHIP IS VAST, TRAVELLER. HOW WILL WE LOCATE YOUR FRIEND?
WE NEED TO FIND A DATA CENTRE-- SEE IF WE CAN SCARE UP SOME INFO ON ANY NEWCOMERS...
THIS PLACE MAKES MY BLOOD RUN COLD.
GOOD. IT'LL BE A LOT LESS APPETISING...


PUT YOUR BACKS INTO IT, YOU USELESS CURS!
THE NEXT ONE OF YOU TO SLOW DOWN LOSES A DAY'S PLASMA RATION!
LOTS OF DIFFERENT SPECIES, BUT THEY'RE ALL VAMPIRES.
THEY'VE GOT THEM WORKING HARD. THAT LOOKS LIKE THE SAME ORE YOU'VE BEEN MINING...
IT'S THOROCITE. IT'S VITAL TO OUR FUSION REACTORS -- AND THEIRS. THEY MUST MEAN TO TAKE THE PLANETOID FROM US...
UNDEAD SCUM.
OI! DO THEY LOOK LIKE THEY WANT TO BE HERE? THEY'RE ALL CONSCRIPTS, ANDROKAN. THEY DON'T LIKE THIS WAR ANY MORE THAN YOU.
STAY WHERE YOU ARE!
THAT'S TORN IT! RUN!
I C-CAN'T KEEP... UP...
GO AND SAVE... YOUR F-FRIEND...
NO CHANCE, WE'RE STICKING TOGETHER!
I'LL FIND US A W —
AAGGK!
THWAK!


STUPID **BREATHERS.**
DID YOU REALLY THINK YOU WERE **UNDETECTED?** YOUR **LIFE-SIGNS** BECAME A **BEACON** THE MOMENT YOU STEPPED ABOARD THIS VESSEL...
YOU'VE BEEN BETRAYED BY THE **BEATING** OF YOUR OWN **HEARTS.**
YEAH? I'LL GIVE 'EM A GOOD **TALKING-TO** LATER...
BE **CAREFUL,** TRAVELLER...
HOW DID YOU GAIN **ENTRY** TO THE **COFFIN SHIP?**
OH, SO YOU DON'T HAVE **ALL** THE ANSWERS, THEN? S'POSE THAT MEANS YOU'LL HAVE TO KEEP US **ALIVE.** TA VERY MUCH!
THIS ONE SMELLS **GOOD!** I'LL JUST HAVE A LITTLE **TASTE,** OKAY?
HNNGH!
BACK, KORSTA!
FWOK!
YOU SHAME US **ALL.** WE ARE NOT **ANIMALS** -- WE DRINK ONLY ON **COMMAND!**
THANKS FOR THAT. WHAT'S YOUR **NAME?**
DROGANN, OF THE HOUSE OF STRIGON. I AM CHARGED WITH THE **SECURITY** OF THIS SHIP. I SERVE **THE GREAT ONE.**
DO YOU REMEMBER WHEN YOU WERE A **MAN,** DROGANN?
I STILL **AM.**
A MAN MAKES HIS **OWN** CHOICES.


FRIAR GRYSTOK -- THE TWO INTRUDERS, AS YOU COMMANDED.
HELLO! I'M LOOKING FOR A FRIEND OF MINE -- ROSE TYLER. BLONDE, EYELASHES, BIT LIPPY? YOU SEEN HER ABOUT?
OH, INDEED I HAVE! SHE IS IN THE DIVINE PRESENCE OF MY MISTRESSES...
I'D LIKE TO SEE HER, PLEASE. RIGHT NOW.
SNIFF-SNIFF
WHAT IS THIS? ANOTHER NEW SPECIES?! HOW INVIGORATING!
OH, BUT THIS OLD CREATURE...
JUST A COMMON GALLIFREYAN, ITS BLOOD SO THIN AND BITTER...
...I HAVE NO USE FOR YOU.
AAAHH!
NO!!!
SSSSSSSSSS!
TH-THANK YOU...
FOR GIVING ME HOPE...
YOU SHOULDN'T HAVE DONE THAT.
REALLY?
PRAY THAT THE THREE MAD SISTERS FIND YOU MORE ENTERTAINING THAN I.


MY BELOVED MISTRESSES, MAY I PRESENT...
WHAT...?
NO! WH-WHAT HAS **HAPPENED?! THIS IS IMPOSSIBLE!**
THE HUU-MIN, FRIAR GRYSTOK... IT WAS...
QUITE STRONG...
HIYA, DOCTOR...
OH, NO...
PLEASE... NO...
I FEEL **REEEALLY** WEIRD NOW... **HEH**... THOSE SISTERS DID MY **HEAD** IN...
SO... DID YOU COME TO **SAVE** ME...
OR **KILL** ME?
'COS I'M BETTING YOU CAN'T DO **NEITHER!**
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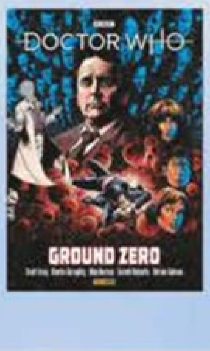

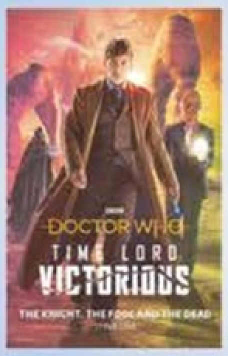

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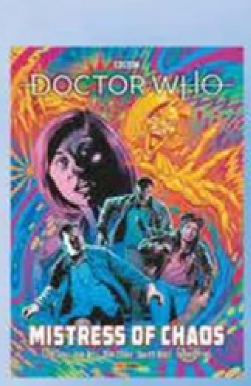

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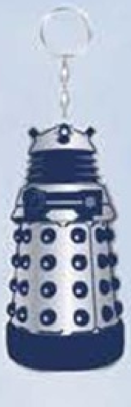

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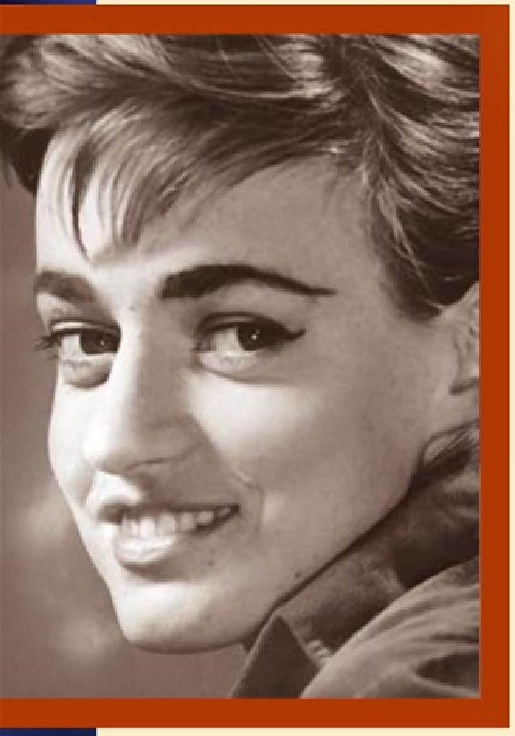


THE SANDS OF TIME

The second instalment of interviews with the cast and crew of *Marco Polo* begins with Penny Joy, who was a production assistant on this fabled lost story.

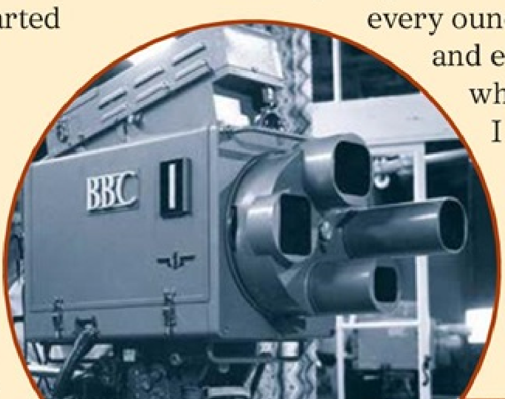
Interviews by **TOBY HADOKE**

Penny Joy has never spoken about *Doctor Who* before and is amazed to be discussing it down the line from Canada, where she now lives. "*Doctor Who* archaeology, who would have thunk!" she exclaims.

"Of course, at the time that I was involved it was all very iffy," she remembers. "They were saying, 'Oh, I don't suppose it'll go on more than six episodes, tops.'"

Penny was born in London during the Blitz but educated elsewhere. "I attended a very interesting boarding school in Plön, Germany," she recalls. "It was imbued by the courage, charm and creativity of the headmaster, a singular man called Freddy Spencer-Chapman. It had a beautiful theatre on campus and my first thrilling connection with the theatre was playing the mother of Peer Gynt, at 13, in a production mounted with a professional theatre tutor."

Back in the UK, Penny's route into television was not unusual. "I worked in rep around England. I started at the Marlowe Theatre in Canterbury and then went up to Manchester Library Theatre and various other jobs. At around that time my mother saw an advertisement for people that were interested in working in BBC Television. She said, 'You should follow up on this.' So I did. I got in very much on the ground floor. I joined the Drama Department and the training that happened was called 'trailing'. You essentially learned on the job by going along behind somebody else – in this case it was the assistant floor manager. Literally learning by doing."

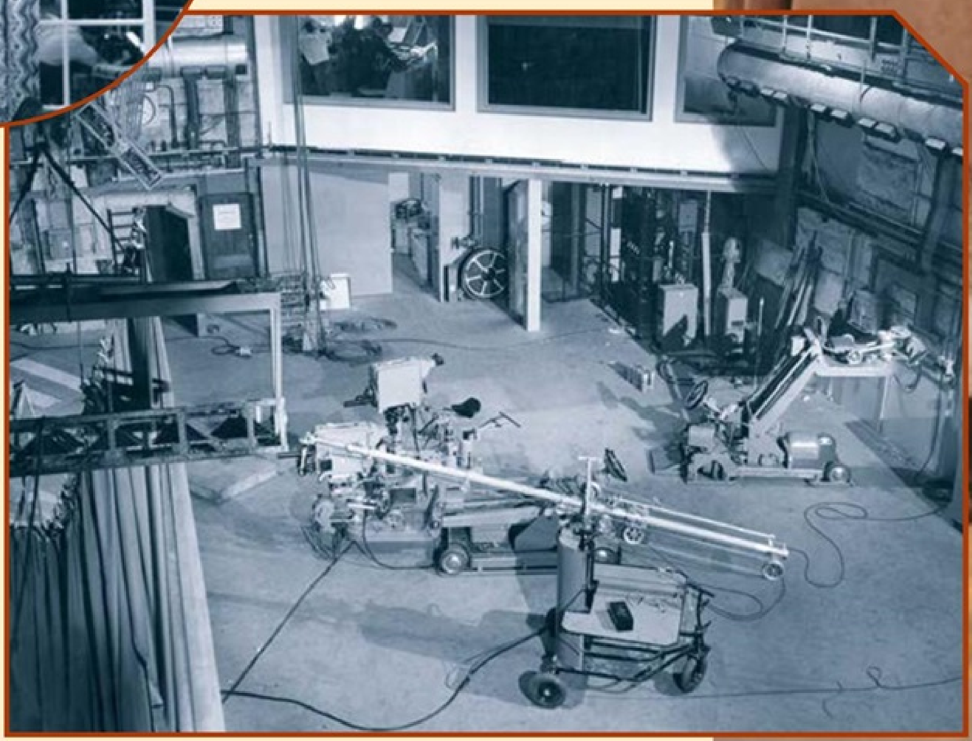


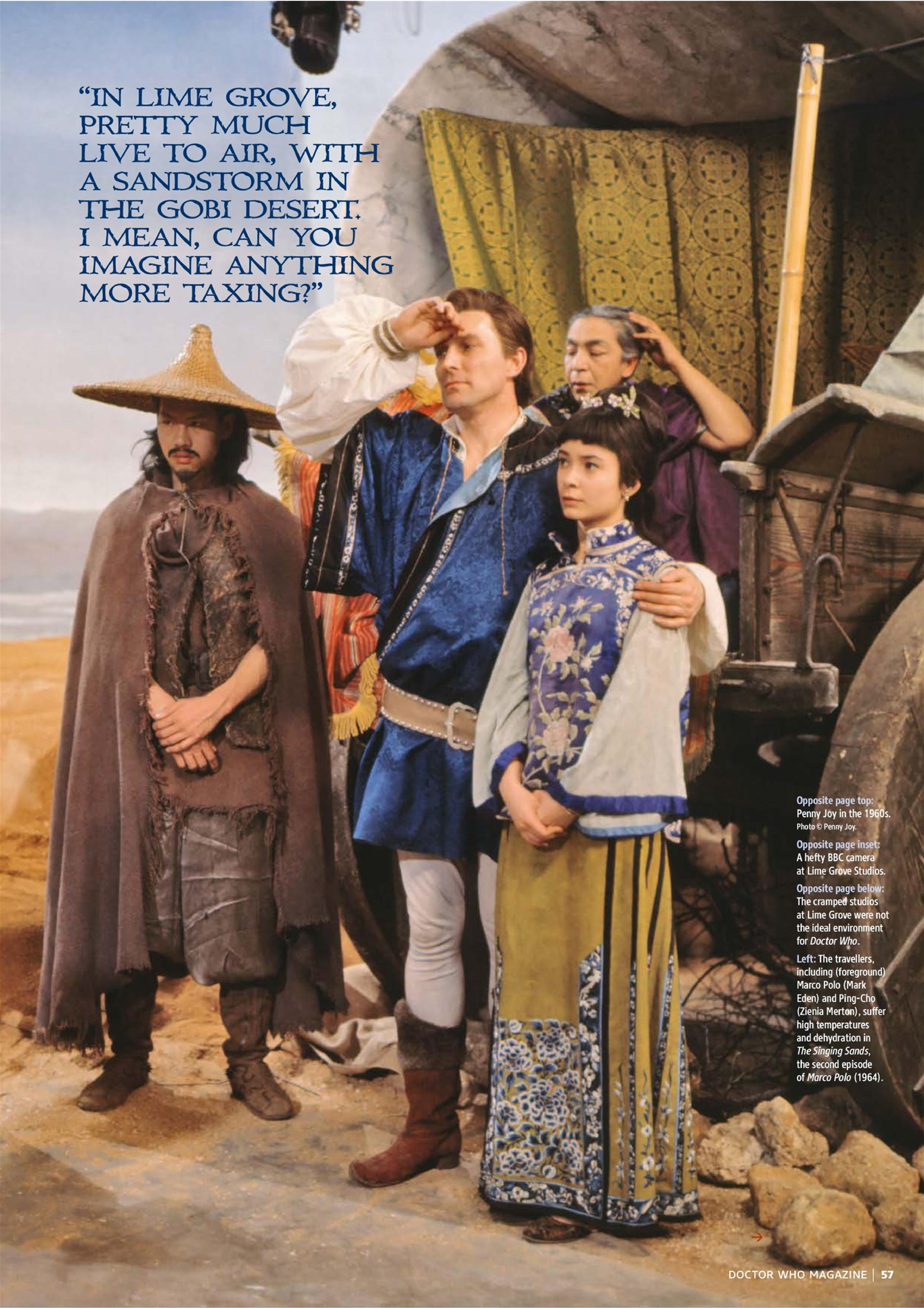
Joining *Marco Polo*'s crew as production assistant on the second episode was a breakthrough for her. "*The Singing Sands* was hugely significant to me because it was the first one that I did on my own without following a handler. And so it was very memorable."

Her job covered a number of different tasks. "I was basically an assistant floor manager and I was also on the book, which meant that I had the job of following the script. If there was a glitch, I had a secret button that I could press, which would give me an opportunity to blank out the sound, throw in the cue line and help an actor or actress regain their place in the script.

"I also was responsible for being ahead of the game, so that each of the sets was ready when the cameras came to it, and for bringing people across the studio from set to set so the actors were in the correct position. It was essentially a sort of sheepdog role in many ways. Helping the flow of the production so that people were in place and aware and ready for when the cameras came to the scene."

Staging a sandstorm in a small TV studio can't have been easy. "Staggering, absolutely staggering," she remembers, flabbergasted at the chutzpah of this fledgling show. "In Lime Grove, pretty much live to air, with a sandstorm in the Gobi Desert. I mean, can you imagine anything more taxing? And actually it took every ounce of my energy, focus and effort – so that when the whole thing was turned off, I literally keeled over. I just sort of collapsed in a heap. I had no more energy or ability to do anything for about ten minutes. It was definitely a baptism by fire for me."→





> "IN LIME GROVE, PRETTY MUCH LIVE TO AIR, WITH A SANDSTORM IN THE GOBI DESERT. I MEAN, CAN YOU IMAGINE ANYTHING MORE TAXING?"

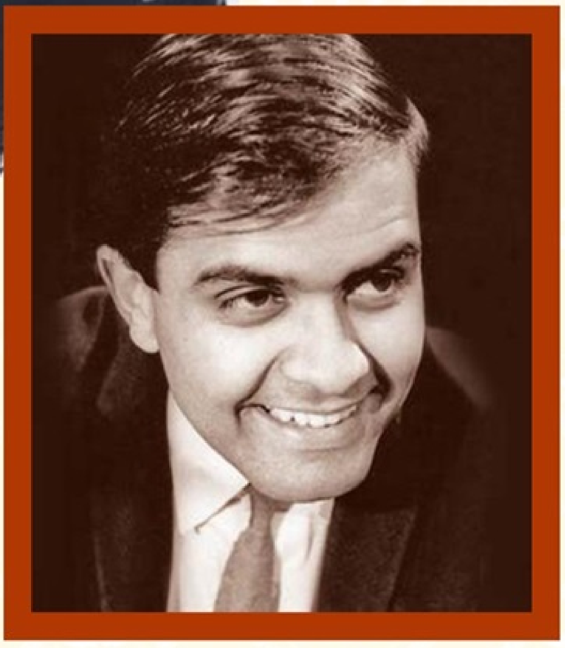
Opposite page top: Penny Joy in the 1960s. Photo © Penny Joy.

Opposite page inset: A hefty BBC camera at Lime Grove Studios.

Opposite page below: The cramped studios at Lime Grove were not the ideal environment for *Doctor Who*.

Left: The travellers, including (foreground) Marco Polo (Mark Eden) and Ping-Cho (Zienia Merton), suffer high temperatures and dehydration in *The Singing Sands*, the second episode of *Marco Polo* (1964).

→



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Above: Marco Polo, Tegana (Derren Nesbitt) and the Doctor (William Hartnell) in the first episode, *The Roof of the World*.

Right inset: Director Waris Hussein.

Below left: Susan (Carole Ann Ford) is seized by a Voord in *The Keys of Marinus* (1964), Penny Joy's second and final *Doctor Who* story.

Below right: The *Radio Times* cover dated August 1-7 1964 featured the BBC1 detective series *Cluff*, with Leslie Sands in the title role. Penny worked on several episodes.

→ Does she think the end result mirrored the effort she put in? In short: did they pull it off? "Oh, absolutely. I mean, I think it was a thrilling episode. And I think, despite the staggering challenges, it was very powerfully effective. And the amazing sets! Being so miniscule and yet somehow conveying the vastness of this global travel was quite staggering. It was such a tiny studio. Studio D was *so* tiny."

It was early days for the director Waris Hussein. "He was the most friendly, supportive, kind person and he worked very collaboratively with everybody, from the top to the bottom," says Penny. "I mean, I always felt very included in his capacity to work with people and to support people. So it was a wonderful experience. I enjoyed it enormously."

She had a bit less to do with the leading actor. *The Singing Sands* was not a great episode for William Hartnell, who appears in it only briefly. "He was not very present in that episode because he got a bit sick during that time and it had to be rewritten with just a small section for him to be included in. So I didn't have very much direct contact with him. He just shot a tiny section just to prove that he was still in it."

Such last-minute rejigs were part and parcel of the fast turnaround of 1960s TV production. "Improvisation was the name of the game. It's amazing, considering how things are now. Wonderfully off-the-cuff, just running on the edge – it provoked amazing creativity."

Her memories of the rest of the serial aren't quite so vivid, but she has fond recollections of the actors. "Well, Mark Eden [Marco] I remember well, and Zienia [Merton – Ping-Cho] and Carole Ann Ford [Susan]. Zienia, I didn't actually realise until recently that it was her first TV role, but she certainly had enormous composure for somebody whose first job it was. I remember Tutte Lemkow [Kuiju]. He was fun – quite an eccentric person."

Penny also worked on *The Keys of Marinus*, later in 1964 – "It's weird how selective memory is; I honestly can't say that I remember a lot about that" – and then carried on her television career without ever venturing back into time and space. "It started with *Doctor Who*, but I stayed with drama series for many years after that and worked on a whole host of things. I was just sort of posted to different directors and different series. I remember doing some episodes of *Softly Softly*, and I continued with the Beeb for eight or nine years. There was a series called *Cluff* about a Yorkshire policeman that I did several episodes of. The exterior filming was shot up in Yorkshire."

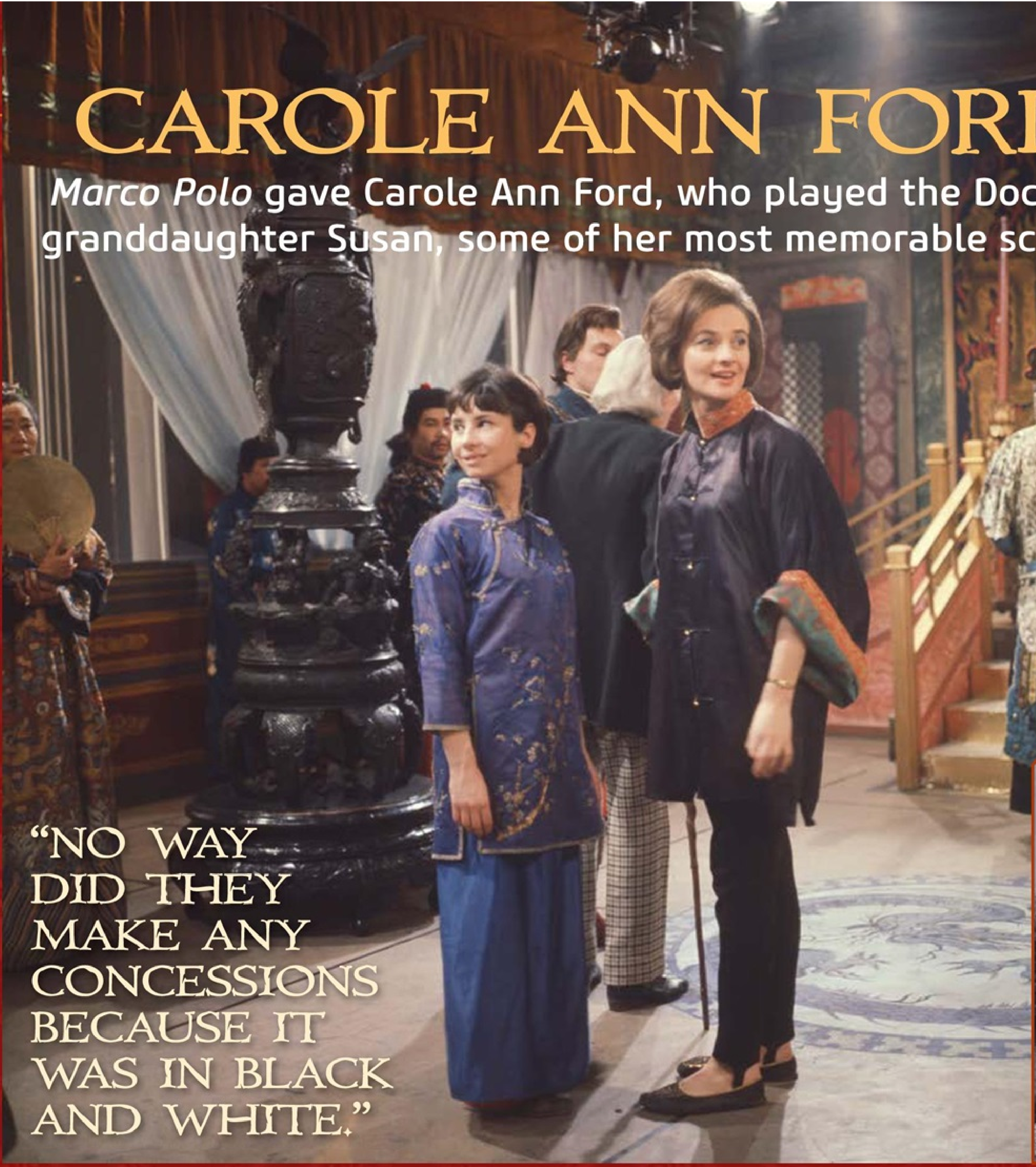
On leaving the BBC, Penny took her life and career in a new direction. "I went to live on a tiny island in the Balearics called Formentera and wrote scripts for a children's TV show produced by a friend in New Zealand. I also wrote a local newspaper column for *Ibiza Insight*, as if penned by my two pups, who were called Spotty and Muldoon! From there a friend invited me to visit her at a commune on an island off the coast of British Columbia in Canada. I went, first small son in arms, and stayed, eventually becoming a Canadian citizen. Later, with a partner, I started an independent documentary production company on Vancouver Island called Gumboot Productions, producing an interesting variety of broadcast productions."

Looking back on *Doctor Who* all these years later, and from a different continent, Penny is delighted to be recalling such happy times. "I was very young. For me it was just like a fascinating, exciting adventure. But I didn't realise the broader implications, certainly. I mean, if anybody said at that time, you know, 'This series is going on for 50 years,' we wouldn't have believed them.

"I never realised at the time that we were groundbreaking."

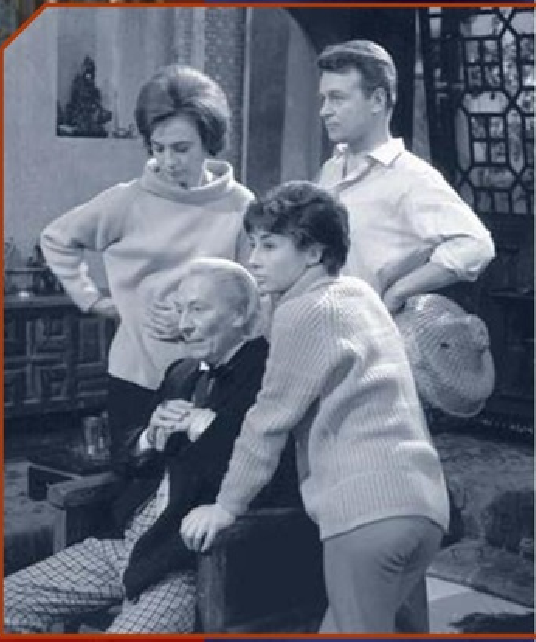
CAROLE ANN FORD

Marco Polo gave Carole Ann Ford, who played the Doctor's granddaughter Susan, some of her most memorable scenes.



"NO WAY DID THEY MAKE ANY CONCESSIONS BECAUSE IT WAS IN BLACK AND WHITE."

Left: Susan and Barbara (Jacqueline Hill) marvel at the splendour of the royal court in *Mighty Kublai Khan*, the sixth episode of *Marco Polo*.



Below: Barbara, the Doctor, Susan and Ian (William Russell) realise that they could be stranded in the 13th century in *The Roof of the World*.

Carole Ann Ford is in no doubt that we are right to regard *Marco Polo* as a lost classic.

"It was beautifully done; everything about it was amazing," she says. "The script was wonderful and the Costume Department did a fantastic job. No way did they make any concessions because it was in black and white. They did their research and they came up with the most amazing costumes in the most gorgeous colours. When we did it you'd never dream that you were filming something in black and white because the colours... Have you seen the colour photos? That's how it was. The whole atmosphere on the sets was just extraordinary. The sets were beautiful, the costumes were beautiful... It does make you feel different when you're an actor to be in something like that.

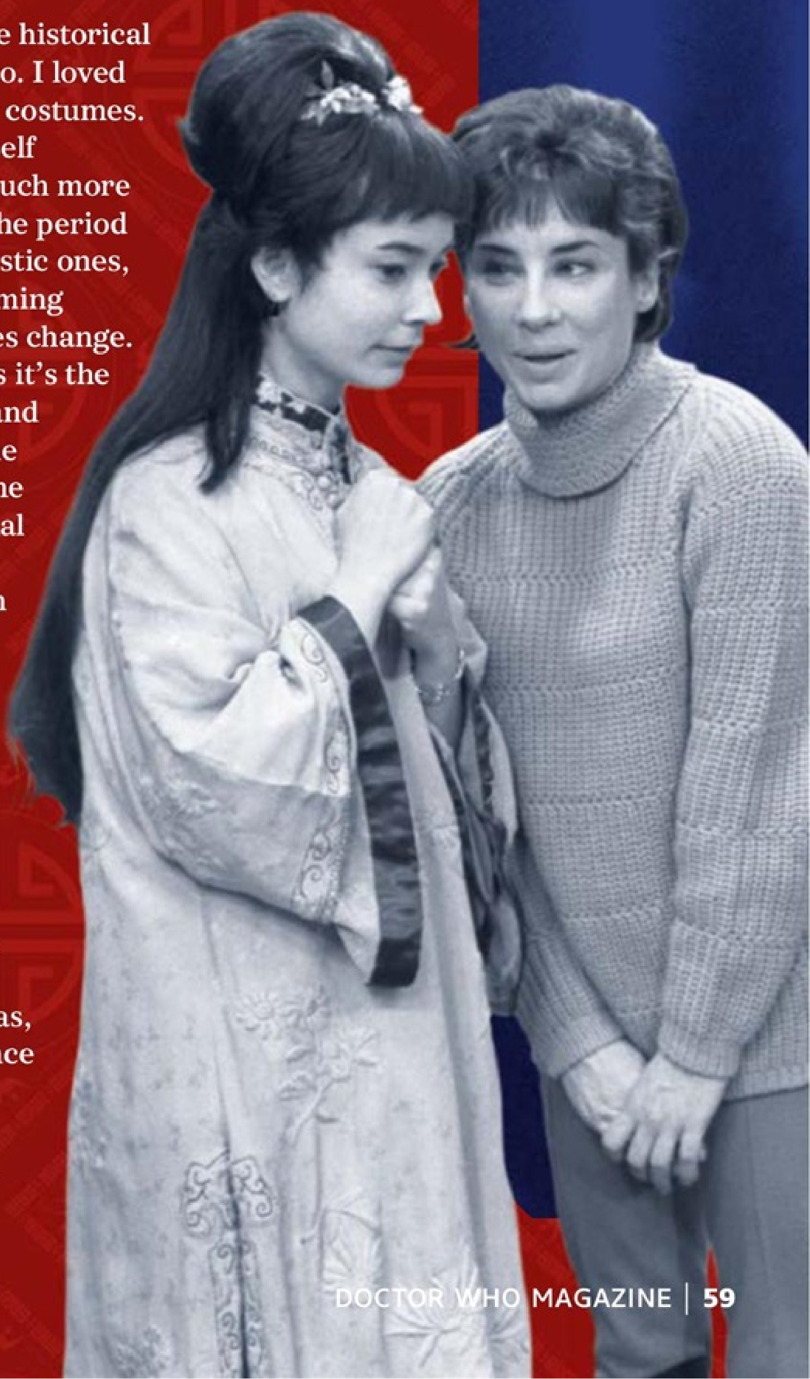
"And of course for me it was great because I had Ping-Cho: somebody of my own age to relate to and to have giggles with. Zienia [Merton] and I became great friends. It was very nice working with her – she was lovely. And she enjoyed it tremendously too."

Carole Ann feels that her director, Waris Hussein, was in a good place, too. "I think he enjoyed *Marco Polo* a lot more than the first one [*100,000 BC*, aka *An Unearthly Child*]; he seemed much more at home. It was much, much more his sort of thing. And of course, he went on then to do wonderful period films and TV series."

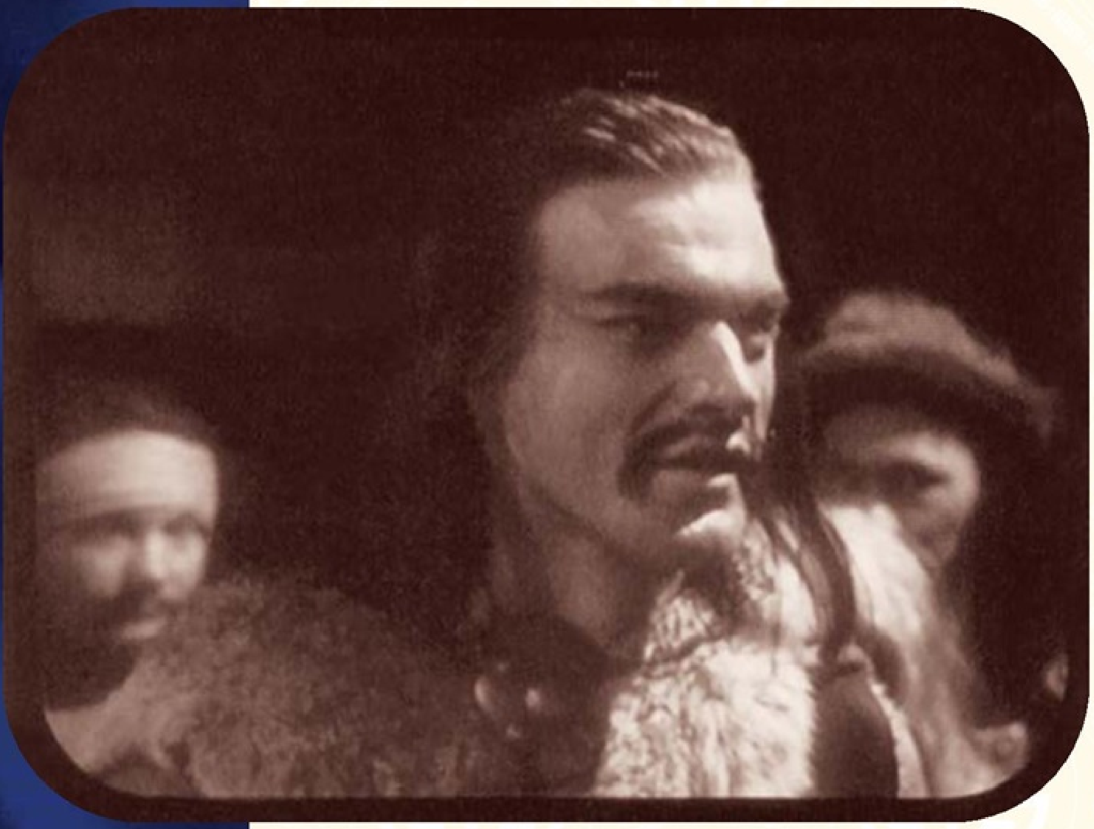
Conveying a journey of thousands of miles in one of the most cramped studios the BBC had to offer took some doing. "We were amazing, weren't we? Mimicking desert storms and jungles which went on for hundreds of miles... all in the space of about five feet! It comes down to the love of it. I suppose we just loved doing it. I mean, you all become kids really, actors. It's dress-up and play, and we just believed everything we were doing and saying."

Did Carole Ann prefer the historical stories? "Very, very much so. I loved them. Better scripts, better costumes. I think you could lose yourself more. I seem to have had much more interesting things to do in the period ones than I did in the futuristic ones, with the mad monsters roaming around. I think the priorities change. I think in the futuristic ones it's the monsters that get priority and more screen time, and in the historical ones I think it's the actors. You know – the actual human beings."

Carole Ann hopes we can one day see *Marco Polo* again. "It was cramped, but it was beautiful. And the script was totally believable. If the script is believable you can make it come off even if you've only got one actor on a huge stage, just doing a one-man show. If the writing is good, which it was, it will stand up. The audience put in their imagination and they suspended their disbelief... and it just came off very well." →



Below: Ping-Cho gossips with her new friend, Susan.



PHILIP VOSS

The young actor playing Acomat suffered for his art during the making of *Marco Polo*.

Above left: Acomat (Philip Voss) in the third episode, *Five Hundred Eyes*.

Above right: Philip as Wahed in Episode 1 of *The Dominators* (1968).

Below left: Tegana interrogates Chenchu (Jimmy Gardner) in *Five Hundred Eyes*.

Below right: The Doctor and Marco are questioned by the Khan (Martin Miller) in *Mighty Kublai Khan*.

Philip Voss is acknowledged as one of the country's finest classical actors, having excelled in leading parts for the Royal Shakespeare Company and National Theatre.

Playing the villainous bandit Acomat in *Marco Polo* was an early entry in his 50-year screen career. "It was extraordinary," he recalls. "It was done in Lime Grove in a very small studio. The set I was on was about a yard square. We lived in a cave, and I emerged when Derren Nesbitt returned from one of his travels with just a few blades of grass in front of me. And that was the set! It was a wonderful experience, actually. Derren used to play games to keep us all amused and occupied.

"William Hartnell kept himself to himself. He was pleasant and everything, but he didn't join in all the fun. But he was a very nice man, and I think he was an excellent actor. He was ahead of his time really, because he didn't go over top, did he? His performance was well thought out. I think he's one of the best Doctor Whos of the early lot."

Philip's transformation into a Mongol bandit was not without difficulties. "It was torture on many levels. I was very young and I had no money. I could hardly afford to eat. And I had on this dark Mongol wig, but worst of all they had gauze things attached to my temples, pulled round and tied behind my head. And I spent the whole time in the studio not being fed and in agony with this particular make-up. I looked amazing, but I wouldn't be cast now, would I?

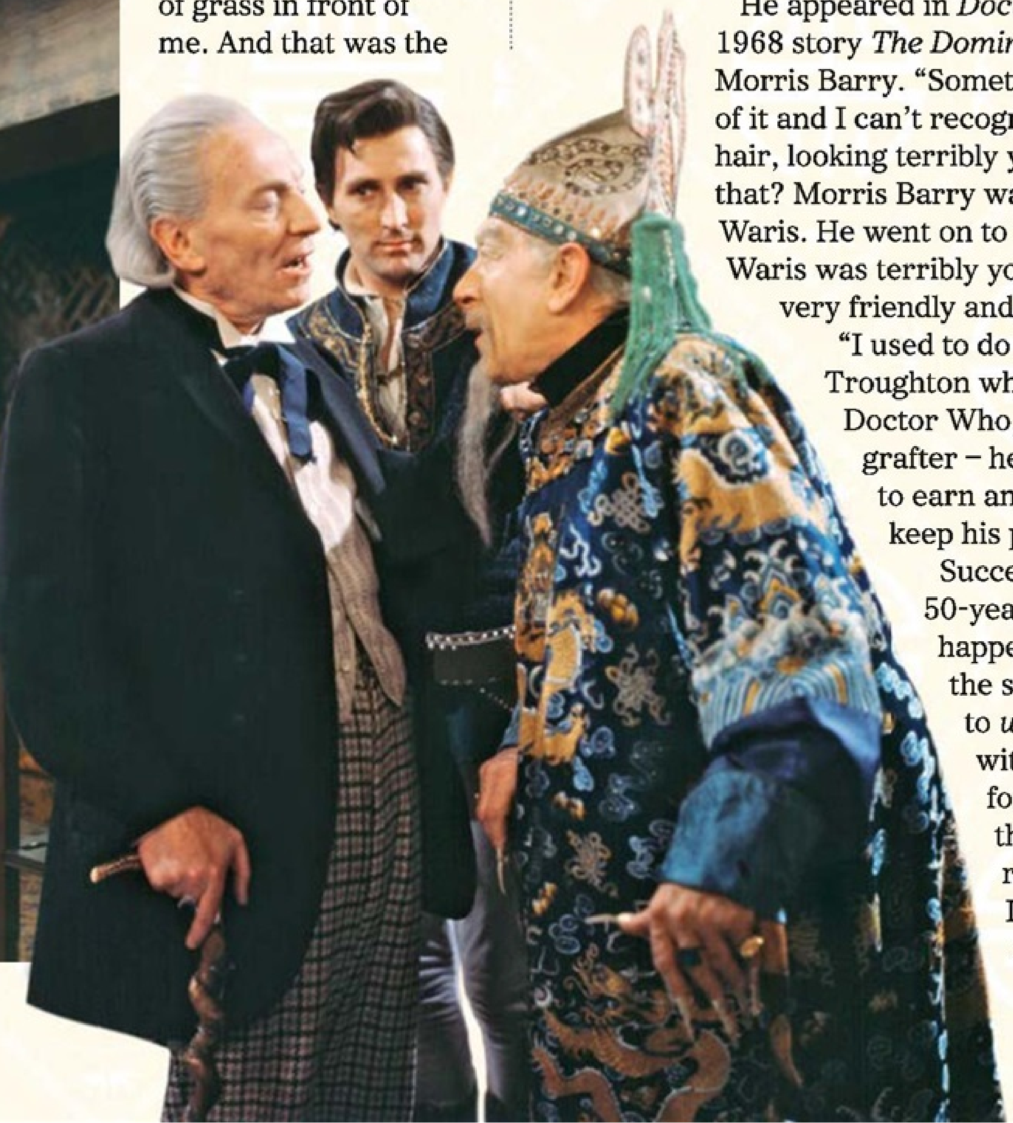
> "I THINK WE ALL KNEW IT WAS GOOD. IT WAS POPULAR EVEN THEN."

"I think we all knew it was good," Philip says of *Doctor Who*. "It was very popular even then. It appeals to the child in all of us. They've been clever – they've moved with the times and it's changed, but it's always had something that's stirred the young imagination. It's got a bit of everything, hasn't it?"

He appeared in *Doctor Who* again, in the 1968 story *The Dominators,* directed by Morris Barry. "Sometimes I see a little bit of it and I can't recognise myself. This blond hair, looking terribly young. Who on earth is that? Morris Barry was much stricter than Waris. He went on to be a BBC producer. Waris was terribly young and we were all very friendly and had a great deal of fun.

"I used to do radio work with Patrick Troughton when he was no longer Doctor Who," Philip adds. "He was a grafter – he did everything! He had to earn an awful lot of money to keep his private life going."

Successful and sustained 50-year acting careers don't happen by accident: what's the secret? "You've just got to *want* to do it. You put up with everything: working for no money, travel that's awful... Unless you really have that hunger I don't think you can survive." **DWM**



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The **Fact** of **Fiction**

Revealing the secrets of the Doctor's adventures – scene by scene.

Marco Polo

EPISODES FIVE TO SEVEN: **Rider from Shang-Tu** to **Assassin at Peking**

After a perilous journey to Peking, the Doctor challenges one of the most powerful men in the world...

Feature by **ALAN BARNES**

We call *Marco Polo* a 'pure historical', but writer John Lucarotti based his scripts on incidents mentioned and observations made throughout the memoirs that the real Marco dictated to his ghost writer, Rustichello da Pisa – an author of romances by profession. So doubtless the history was always embellished...

In the second half of this *Fact of Fiction*, we'll see how the time travellers' long journey ends when they finally regain the keys to the TARDIS and dematerialise from the throne room at Peking. On screen, the picture faded to a shot of a starfield, then to a shot of the Doctor's group gathered around the console. Intriguingly, though, the draft script ended with a full TARDIS scene, in which Barbara described how Marco eventually returned to Venice, where he "wrote the diary of all his travels". Not all of them, said the Doctor – producing Marco's journal, collected from the floor of the throne room. "One journey was omitted. He must have lost his notes." The Doctor's expression changed when he opened the book at random, and began to read: "Oh, here's a bit about me. What's this. Of all the nerve!"

Doubtless this was Lucarotti's acknowledgment of the liberties he'd taken with the actualité. But listening to the off-air audio, and looking at the off-screen telesnaps, we wonder if something like it was retained in the finished programme, after all. 20m 04s into the final episode, Marco tells the Doctor to "Hold that" – meaning the journal he's got in his left hand at the time, so the corresponding telesnap shows. So did the Doctor take Marco's notes into the TARDIS – meaning Marco Polo might in fact have been more truthful than we dared to imagine, after all?

Let's hope that film prints of this long-lost epic turn up in some corner of the globe, so we might find out... one day.

RIDER FROM SHANG-TU
FIRST BROADCAST:
Saturday 21 March 1964

Night in the bamboo forest – where bandits led by Acomat await the signal to attack Marco Polo's caravan. Alerted by Ian to the murder of a sentry, Marco prevents Tegana from waving a torch...

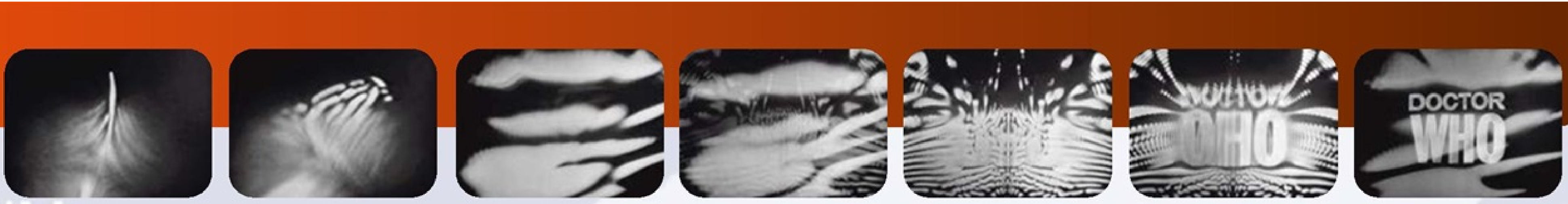
04m 00s Ian (William Russell) suggests using cut bamboo to scare away the bandits: "If we throw it on the fire, it'll expand and blow up. It's a terrifying noise..."

This distinctly uncommon knowledge derives from the real Marco Polo's memoirs. Chapter XLV of the Yule-Cordier edition of *The Travels of Marco Polo* (1920) describes how travellers in Tibet would burn bamboo canes to scare "lions and bears and other wild beasts" away from their night-time encampments: "The people cut the green canes... and set fire to a heap of them at once. After they have been awhile burning they burst asunder, and this makes such a loud report that you might hear it ten miles off... any one unused to this noise, who should hear it unexpectedly, might easily go into a swound [swoon] or die of fright."

In writer John Lucarotti's Target Books novelisation, it's the Doctor (William Hartnell) who proposes, punningly, to "bamboozle" the bandits using said canes – and gives a scientific basis for his suggestion, saying the bamboo has "compartments in it full of air and as they heat up the air expands until the stalk explodes. Not unlike a Cathay fire-cracker..." (NB: don't try this at home.)

Top: Barbara (Jacqueline Hill), Susan (Carole Ann Ford) and the Doctor (William Hartnell) are brought before the Khan in *Marco Polo* (1964). The impressive sets for this story were designed by Barry Newbery.

Right: The warlord Tegana (Derren Nesbitt) remonstrates with Marco Polo (Mark Eden).



06m 32s In the absence of their co-conspirator's signal, the bandits advance as the Moon rises – but the sound of cracking wood and a flurry of birds' wings alert Ian to their approach. In the camera script, this led Tegana (Derren Nesbitt) to (apparently) curse Acomat (Philip Voss) to himself: "The fool. The fool."

Next, the sword-wielding Doctor joins Ian, Marco, Tegana and three bearers in beating back the bandits, as indicated in a particular camera direction: "MLS [medium long shot] WHO tackling MONGOL".

Tegana kills Acomat, the bamboo explodes, the bandits flee... and the scene ends with a close shot of Acomat's dead face. Over the subsequent 'parchment map' sequence, Marco (Mark Eden) describes how they "buried the dead" at sunrise. It's not apparent if these included bearers, bandits or both; and if bandits, who slew them? Let's hope neither Ian nor the Doctor ended up with blood on their hands...

11m 24s Marco has ordered the exhausted caravan to a halt on the plain. As written, the travellers had instead stopped off "at a small wayside inn near a village" – but the subsequent scenes were relocated to the main tent to save studio space (and money).

Entering Marco's compartment to report the arrival of a courier from Kublai Khan, Ping-Cho (Zienia Merton) sees the Venetian hiding the two TARDIS keys inside his journal... but *why* he's replacing them at this moment isn't clear.

11m 48s Meanwhile, courier Ling-Tau (Paul Carson) explains to the Doctor, Ian, Barbara (Jacqueline Hill) and Susan (Carole Ann Ford) that he's ridden the 300 miles from Shang-Tu since the previous day, changing horses "every league" (ie, every three miles).

Details about the bells Ling-Tau wears around his waist to forewarn the next post-house of his approach, and the strips bound tight around his head and body so he won't be "shaken to pieces", were taken from the real Marco's observations. Chapter XXVI of the Yule-Cordier *Travels* describes how men "equipt [sic] ... with girdles hung with bells" were employed when the Khan needed to send a despatch in haste: "And when those at the next post hear the bells they get ready another horse and a man equipt in the same way, and he takes over the letter or whatever it be... and so the despatch speeds along from post to post, always at full gallop, with regular change of horses..." So Kublai Khan's express couriers *actually* rode in three-mile relays, not 300-mile stretches.

13m 36s The Khan has ordered Marco and company to proceed on horses (not Polo ponies) to Cheng-Ting – or the "White City" as it's often called, notes Marco. Since the *Doctor Who* production office was based at BBC Television Centre, literally across the road from the White City tube station, it's tempting to imagine that Lucarotti picked out this detail as an in-joke.

Where is Cheng-Ting, exactly? The *Travels* describe "a city unusually large and handsome called ACBALUC" – which the Yule-Cordier footnotes associate with Cheng-Ting Fu, five days' ride from modern-day Taiyuan, itself situated around 500km south and west-ish of Shangdu (ie, ancient Shang-Tu). Supposedly, the name Acbaluc derived from the Turkish for 'white city', a name the Tartars gave to royal residences.

At Cheng-Ting, the travellers are greeted by way-station attendant Wang-Lo – "very much the manager of an international hotel", the draft script specified. In **DWM** issue 484, director Waris Hussein was "delighted" by the suggestion that the silk-swathed Wang-Lo – played by the Hungarian-born Gábor Baraker – might have been *Doctor Who*'s first gay character, telling Patrick Mulkern: "Wang-Lo wasn't gay in the script, but you could say he was 'gay-acting'. It could be signalled [in the 1960s] but couldn't be spoken. Gábor did behave quite camply. He was quite over the top. I kind of encouraged that..."

The Doctor is mightily miffed to learn that Wang-Lo has had the TARDIS stored in the stables – mimicking him when he says: "'I could hardly have it placed in the hanging garden, now could I?' – What does he think it is, a potting shed or something?" The Doctor's lampooning of Wang-Lo appears to have come out of rehearsals. As scripted, he instead exclaimed: "In the stables! Of all the nerve. What does he think it is – a bathing hut?"

15m 55s Peering into the courtyard pond, we learn that Ping-Cho's picked up some of Susan's 1960s slang when she points out a "'with-it' goldfish".

"How I miss my home in Samarkand," sighs Ping-Cho. Lost from the camera script, probably for timing reasons, was her description of her "comfortable house – one that wants people to live in it. There's a garden like this, not as magnificent but still very beautiful. And in the summer evenings, the air is filled with a thousand scents and the soft, tiny sound of humming birds' wings. I used to watch them for hours as they hovered in front of the flowers, drawing off the nectar..."

17m 02s In the stables, Tegana meets with a shifty eyepatch-wearer... whose name, Kuiju, is never spoken on screen. According to stage directions, Kuiju was supposed to be Chinese, but Norwegian-born actor and dancer Tutte Lemkow took the role. The spider monkey on Kuiju's shoulder wasn't described in the script. Cast and crew had cause to regret this late elaboration when the bitey, incontinent creature escaped into the gantries of Lime Grove Studio D.

Kuiju – whose teeth are said to be "opium-stained" in the novelisation – wants gold to steal the TARDIS away, not "Kublai Khan's paper money". Chapter XXIV of the *Travels* is devoted entirely to the subject of *How the*→

Essential Info

» In the opening episodes of this vast adventure – which ranked 84th (of 241) in **Doctor Who Magazine**'s 'First 50 Years' poll of 2014 – the First Doctor, Susan, Ian and Barbara ran into the Venetian explorer Marco Polo, who transported them and their temporarily kaput TARDIS down from the freezing Pamir mountains. Marco, whose cross-Cathay caravan carries the Mongol warlord Tegana to a peace conference with Kublai Khan, means to present the Doctor's TARDIS as a gift to the Khan, so he may leave his service. He's confiscated the TARDIS key... but the crafty Doctor has made another.

» Not all of the locations given in Marco's journal entries throughout correspond to modern-day locales, but there's enough information given to enable us to calculate (via Google Maps) how one would go by modern roads. So: from the eastern edge of the Pamir mountains to Lop County, around 355 miles; to Dunhuang, 956 miles; to Jiuquan, 246 miles; to Zhangye, 129 miles; to Lanzhou, 313 miles; to Yinchuan, 274 miles; to Shangdu County, 537 miles; then another 241 miles to Beijing, making an overall total of 3,079 miles. In the second episode, it's implied that 20 miles a day is good average progress for the caravan... so the entire journey would seem to take place over five months, or thereabouts.

» Production began on Monday 13 January 1964, the first of five consecutive days' 16mm pre-filming at Ealing – including the closing scimitar duel between Marco and Tegana. All seven episodes were recorded over seven consecutive Fridays in Lime Grove Studio D – the production team's epic enterprise ending with *Assassin at Peking* on 13 March.

» The BBC Engineering Department wiped and reused the original two-inch videotapes circa 1967. 16mm off-screen film recordings made by BBC Enterprises for overseas sale are known to have aired in 23 countries – beginning with Australia (in 1965) and ending with Ethiopia (in 1971). Enterprises' prints of all seven episodes were junked circa 1972, but off-air soundtracks for all seven episodes exist, plus off-screen telesnaps for all but the fourth instalment.

Top: Wang-Lo (Gábor Baraker) talks to Ian (William Russell) and Ping-Cho (Zienia Merton).

Right: Ian, Barbara and the Doctor endure the heat of the desert.

→*Great Kaan Causeth the Bark of Trees, Made into Something Like Paper, to Pass for Money Over All His Country* – ie, by using mulberry bark, flattened into paper sheets, each stamped with the Khan's seal: "The smallest of these sizes is worth a half tornesel; the next, a little larger, one tornesel; one, a little larger still, is worth half a silver groat of Venice; another a whole groat..." By shunning the Khan's notes, Kuiju proves himself a villain – since "nobody, however important he may think himself, dares to refuse them on pain of death..."

Presented with the opportunity, Ping-Cho pinches one of the TARDIS keys from Marco's journal, and passes it to Susan.

21m 32s Later that night, Ian KOs the courtyard guard (David Anderson, uncredited) after feigning drunkenness.

In the draft script, it was Susan who came up with the scheme to distract the sentry – collecting "a flask of wine" from the way station table before stepping into the courtyard. Barbara called after her, but was shushed by the Doctor – who said, apparently approvingly: "Clever girl, Susan – clever girl." In the courtyard, the ostensibly teenage Susan sipped the wine, perhaps to prove it wasn't drugged or poisoned: "You see – there's nothing the matter with it." The others slipped across the courtyard while the guard drank. Then: "Susan looks up and sees Tegana crossing the far end of the courtyard. But the guard, having emptied the flask, throws it down. It strikes the ground. Tegana turns. Susan runs. He pursues her and catches her as she is about to enter the stables..." Plainly, the action was altered to avoid the appearance of underage drinking – and so, as transmitted, Susan is returning from saying goodbye to Ping-Cho when she's seen by Tegana.

Meanwhile, the Doctor, Ian and Barbara are waiting in the TARDIS. "Great Olympus!" sighs the Doctor, in an unscripted addition.

Outside, Tegana seizes Susan by the throat...

MIGHTY KUBLAI KHAN

FIRST BROADCAST:
Saturday 28 March 1964

00m 52s "Tegana!" hisses Ian, exiting the ship – implying that he'd been unaware the warlord was holding Susan in his grip. A previous scene in the draft script, cut to avoid having to squeeze even a minimal TARDIS control room set into studio, would seem to confirm this. "What's the matter with that child? We should be off," fumed the "very angry" Doctor, still awaiting his granddaughter.

Outside, Tegana seizes Susan by the throat...

"She must still be with Ping-Cho," Barbara told him – and so Ian volunteered to fetch her. "Don't be long, Chesterton," warned the Doctor. (Or what, one wonders?)

01m 20s The Doctor and Barbara exit the TARDIS, too... around when listeners to the BBC soundtrack CD will hear the *Doctor Who* theme playing faintly in the background. This wasn't a transmission or in-studio error, confirms Mark Ayres, who remastered the soundtrack for release – rather a 'ghost' of the closing titles accidentally created when original home recordist David Holman rewound the very end of the previous week's episode: "Like most recordists he skipped titles to save tape, but for some reason – perhaps because he'd not cleaned his tape heads properly – the end of the previous recording was not fully erased!" (The same can be heard early in the next episode's recording, too.)

Next, Polo arrives outside the stables – but what's brought him here? This was explained in another short scene cut from the top of the draft, again to avoid erecting an additional set. In his private compartment, Marco realised that one of the TARDIS keys was missing from inside the journal. "The other key!" he exclaimed, swinging his legs off the bed...

Ian covers for Ping-Cho, claiming to have filched the key himself. The next day, the travellers take horses to an inn...

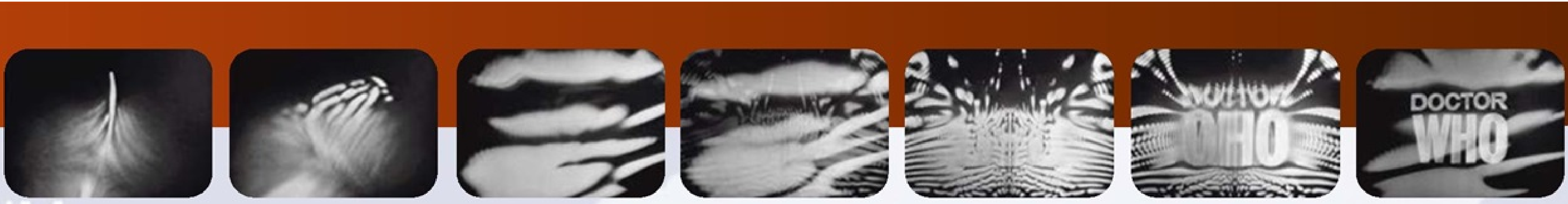
02m 55s ... where we *don't* see the Doctor, who's not yet recovered from the 40-mile ride, it's said. He did, however, appear in the draft version of this scene – limping in pain. "Doctor, we're not beaten yet," Barbara assured him. "Oh, for the invincibility of youth!" he replied. "Well, let age have its say. Nothing we can do can prevent Tardis [sic] falling into Kublai Khan's hands. And before that happens, I'd sooner die. Which is what I probably will do on that horse tomorrow." As he shuffled out to take a hot bath, Barbara remarked on how she'd never seen him "so depressed" before.

04m 42s When Ian claims to come from another time, Marco muses that he has come to believe many things which he previously doubted... including stories about a burning stone – ie, coal. Chapter XXX of the *Travels* relates the astonishing facts *Concerning the Black Stones That Are Dug in Cathay, and Are Burnt For Fuel*: "It is a fact that all over the country of Cathay there is a kind of black stones existing in beds in the mountains, which they dig out and burn like firewood..."

08m 11s Fearful of the withered husband who awaits her at the end of the journey, Ping-Cho returns to Cheng-Ting... borne back into its courtyard on a sedan chair, stage directions suggested: "She descends from it and pays the bearers."

10m 29s Having followed on, Ian learns that Ping-Cho has been conned out of her passage back to Samarkand by Kuiju – who, it transpires, showed Wang-Lo a faked

Top: The time travellers are discovered while trying to escape.
Above: Tegana seizes Susan.



document in order to take the TARDIS away. This is the last we'll see of Wang-Lo, but Gábor Baraker will reappear in *The Crusade* (1965), playing dodgy Genoese merchant Luigi Ferrigo.

It's all we'll see, though, of Basil Tang, playing the 'office foreman' (supposedly) who comes to collect the TARDIS – who'd appear to be the only other actor of East Asian heritage, except for the half-Burmese Zienia Merton, to be credited in a speaking role throughout the entire serial. He'll also reappear in the series, albeit uncredited: first as a Chinese diplomat in *Day of the Daleks* (1972), then as a coolie in *The Talons of Weng-Chiang* (1977).

11m 36s In the last of the parchment map sequences, Marco describes how the travellers have ridden on to another inn… where Tegana seeks permission to go after Ian (who wants to take the TARDIS, he claims). In a line cut from the camera script, Marco finally cottoned on to the truth of things: "My caravan has been beset from the outset. A pattern of delay and diversions…"

Enter Barbara and Susan, laughing – but why? According to part-lost, part-audible lines, Susan is telling Barbara how "Grandfather threw water all over" a servant who had the temerity to provide him with a "nearly freezing" bath (or so it seems).

16m 13s At last, Marco, the Doctor, Barbara and Susan arrive in the throne room of the summer palace at Shang-Tu. According to Lucarotti's novelisation, they've stopped off at the Polo family pavilion en route, where Marco had finally explained the otherwise inexplicable absence of his father Niccolò and his uncle Maffeo from the narrative ('"both abroad in the Khan's service,"' apparently). In this account, the Doctor takes the opportunity to change into a "flowing silk gown and mandarin's hat".

Polo describes the grounds landscaped to accommodate the Khan's passions for hunting and falconry, and the stables for 10,000 white stallions – again, details extracted from the real Marco's memoirs. See, for example, Chapter XI of the *Travels*, titled *Of the City of Chandu, and the Kaan's Palace There*: "You must know that the Kaan keeps an immense stud of white horses and mares; in fact more than 10,000 of them, and all pure white without a speck."

17m 55s The vizier (Peter Lawrence) has compelled the travellers to kowtow before "the mightiest man the world has ever seen" – but when Kublai Khan (Martin Miller) appears, he's an aged, gout-ridden figure with a walking stick. Sixty-four at the time of *Marco Polo*'s production, Miller was an Austro-Hungarian Jewish émigré often seen in 'foreigner' roles, and was the father of noted synthpop producer and Mute Records founder Daniel Miller.

The real Kublai Khan turned 74 in 1289. The *Travels* describe him as "of a good stature, neither tall nor short, but of a middle height. He has a becoming amount of flesh, and is very shapely in all his limbs…"
As per third-ever episode *The Forest of Fear* (1963), the Doctor – whose bad back has prevented him from kowtowing properly – tells the Khan he's "not a doctor of medicine".

Marco learns that during the course of his journey, Noghai's army has moved to within 100 miles of Shang-Tu…

21m 25s The Khan declares that the Doctor can accompany him in his carriage of state on the next day's journey to Peking – meaning the two old men "won't be jogged about". The *Travels* note that the Khan sometimes travelled in a carriage "lined inside with plates of beaten gold, and outside with lions' skins (for he always travels in this way on his fowling expeditions, because he is troubled with gout)."

In fact, Kublai Khan named his capital Khanbaliq (sometimes Dadu), not Peking – the former name for Beijing. (The real Marco knew the place as Cambaluc.)

Meanwhile, Ian and Ping-Cho catch up with Kuiju, and the TARDIS, on the road to Karakorum – where Tegana confronts them, waving his sword… →

COSTUME DRAMA

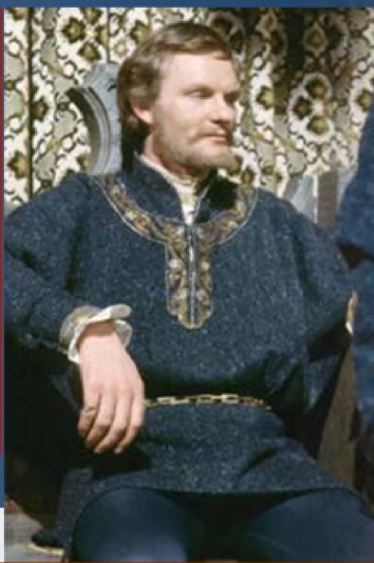
Early on in the sixth episode, *Mighty Kublai Khan*, Ian finally admits to Marco the truth: that he and Barbara are… English. Marco agrees that they've come a long way, but the Crusaders were in the Holy Land 25 years earlier. His dates are a bit out: the so-called 'Lord Edward's crusade', commanded by the future Edward I, landed in 1271 and departed the following year. (As scripted, however, Marco told Ian: "The Crusaders were in Accra less than 25 years ago.")

Remarkably, though, Marco is *at this very moment* wearing proof of the Third Crusade, a full century earlier. Because when Ian eventually arrives in 12th-century Palestine in *The Crusade* (1965), he'll meet none other than Richard I (Julian Glover), the Lionheart himself… who'll be seen to be wearing the very same jerkin.

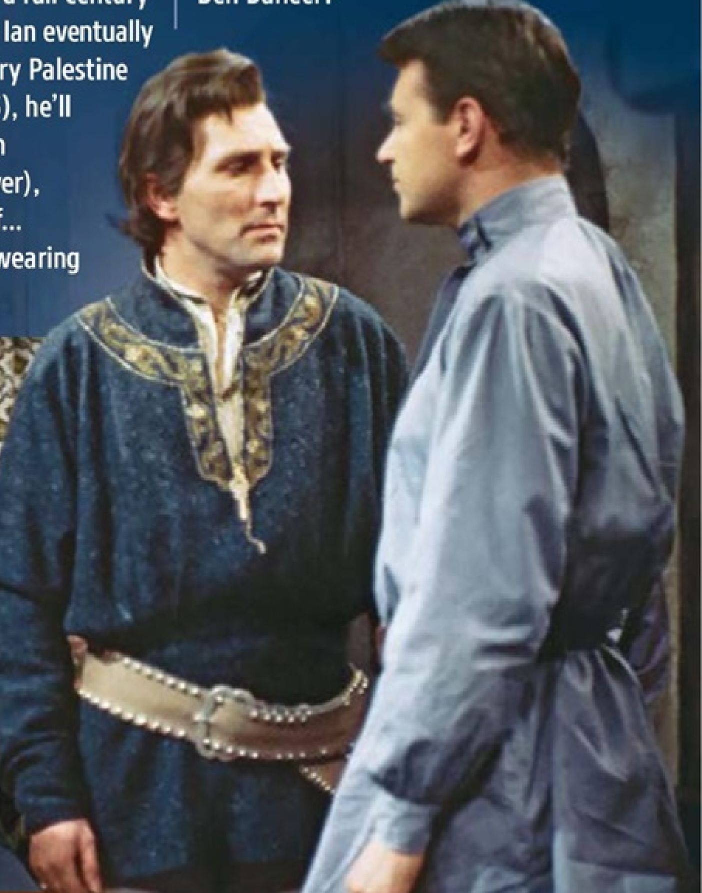
Quite how Marco came to acquire it isn't recorded, but *The Fact of Fiction* notes that he visited the former Kingdom of Jerusalem circa 1271 – so perhaps he bought it from a stall run by descendants of the Jaffa clothing merchant Ben Daheer?

Above left: Wang-Lo is shown an 'official' document by the duplicitous Kuiju (Tutte Lemkow).

Above right: The Doctor sympathises with the ailing Khan (Martin Miller).



Right: Julian Glover as King Richard in *The Crusade* (1965).



Far right: Marco, wearing the same tunic.

ASSASSIN AT PEKING

FIRST BROADCAST:
Saturday 4 April 1964

→01m 42s Ling-Tau emerges from the surrounding foliage, along with several soldiers – one of whom kills Kuiji when he tries to flee. (Pity his monkey.) Tutte Lemkow will again menace William Russell in *The Crusade* – playing Ibrahim, the bandit who tortures Ian by smearing him with honey to attract ferocious ants. Later, he'll feature as the mute Cyclops in *The Myth Makers* (also 1965) and earn a behind-the-scenes credit for choreographing the 'ballerina' sequences in *The Celestial Toymaker: The Dancing Floor* (1966).

Ling-Tau's sudden arrival seems by lucky chance, even if one recalls Kublai Khan mentioning that "Our patrols watch the Karakorum road" last week. Perhaps in consequence, these events are reworked in the novelisation. There, Tegana doesn't follow Ian back to Cheng-Ting; instead, the Khan, made suspicious by the movements of Noghai's army, sends a message via Ling-Tau for the warlord to go straight to Peking. Having delivered the Khan's missive, Ling-Tau learns that Ian has gone in search of Ping-Cho, with whom the courier is plainly smitten, and volunteers to fetch them both back personally. Finding Ping-Cho at an inn on the Karakorum Road, Ling-Tau follows Ian to where Kuiji and two cronies have camped out for the night; sparing Kuiji's life, they recover the TARDIS.

03m 20s The Doctor has by now reached Peking, where he's beating the Khan at backgammon; his winnings include "the sacred tooth of Buddha which Polo brought over from India". The real Marco didn't actually claim to have acquired this particular item himself – but he did describe (in Chapter XV of the *Travels*, for example) the Khan sending "a great embassy" in 1824 to recover similar relics said to exist on "the island of Seilan" (ie, the former Ceylon, now Sri Lanka). The Khan's agents, we're told, "succeeded in getting two of the grinder teeth, which were passing great and thick; and they also got some of the hair, and the dish from which that personage used to eat..."

03m 48s The Khan tells the Doctor to hide his list of winnings from the Empress – played by Claire Davenport, whom director Waris Hussein had previously cast as Ftatateeta in the 1961 Oxford Playhouse revival of George Bernard Shaw's *Caesar and Cleopatra* (a production that also featured new RADA graduate Ian McKellen as Achillas).

The real Marco claimed that the Khan in fact had four wives: "Those four ladies are called empresses, but each is distinguished also by her proper name. And each of them has a special court of her own, very grand and ample..."

In the novelisation, the Empress' disapproval of gambling causes the Khan to direct the Doctor to a secret chamber adjacent to the throne room – a chamber that opens onto the corridor, meaning the Khan can slip in and out unobserved: "In the middle of the room was an ivory table with a backgammon board..." (This is significant later.)

The Khan mentions his "lamented grandfather" Genghis – whom the Doctor's heard of but not met. By the time of his ninth incarnation, however, he'll claim that Genghis' "assembled hordes" will have tried to get through the TARDIS doors (in *Rose*, 2005). Even more remarkably, the Master (Eric Roberts) asserts that the Doctor and Genghis Khan were one and the same (in the 1996 TV movie).

07m 03s Marco tells Barbara and Susan that the Doctor has staked all his winnings against the TARDIS... in a scene played out against a backdrop of the Peking landscape. In reality, the rear of the imperial palace at Peking looked out onto a park dominated by a "green mount... about 160 feet in height". This was called by many names, including the Court Mountain, the Ten Thousand Year Mount, and – after the material of which it was traditionally said to be composed, as a provision of fuel in case of siege – the Coal Mount; in some accounts, the Coal Hill. One wonders if Coal Hill School's history teacher knew.

10m 20s The Doctor loses – and soon, Tegana presents the TARDIS to the Khan, who's surprised to learn Marco failed to mention that the Doctor had tried to steal back his 'caravan'. "Is that not natural, my lord, that he would wish to guard them ag–" begins Tegana, but stops short when the Khan starts saying, discontinuously, "He always serves us well." In fact, Martin Miller has come in too soon, cutting off the rest of Derren Nesbitt's line – as written: "...that he would protect them against your anger?"

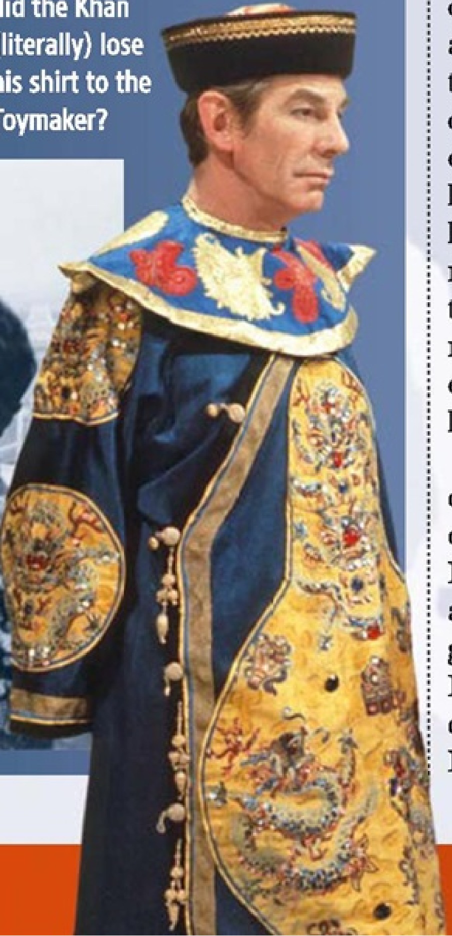
14m 00s Later, Marco and Ling-Tau lead Ping-Cho before the Khan and the Empress, who break the news that her aged fiancé has dropped dead during the course of a banquet in his honour – having "drunk a potion of quicksilver and sulphur, the Elixir of Life and Eternal Youth". According to the *Travels*, this extraordinary recipe was the concoction of a sect of Hindu Brahmins: "They are extremely long-lived, every man of them living to 150 or 200 years. They eat very little... rice and milk chiefly. And these people make use of a very strange beverage; for they make a potion of sulphur and quicksilver mixt [sic] together and this they drink twice every month. This, they say, gives them long life..." (Again: don't try this at home.)

Last issue, we saw that the character of Ping-Cho was inspired by the story of the 17-year-old Lady Kököchin, whom Marco escorted to Persia, where she was arranged to be married to Kublai Khan's great-nephew Arghun. On arrival, however, Kököchin discovered that Arghun had died in 1291, supposedly after drinking the Brahmins' brew for several months... and

HAND-ME-DOWN GOWN

For the imperial palace scenes in the final episode, *Assassin at Peking*, Marco changes out of Richard the Lionheart's jerkin and into a long, seemingly silken robe decorated with Oriental designs. A robe that we'll *also* see again – worn by the all-powerful Toymaker (Michael Gough), in 'Celestial' (ie, Chinese) guise, throughout *The Celestial Toymaker* (1966).

Admittedly, the Toymaker wears a decorative collar over the robe, but it's clearly the same garment. How, though, did the games-playing, bet-levelling Toymaker come by it? It seems reasonable to presume that it was always the property of Marco's master, Kublai Khan... who loves to wager at backgammon, we discover. So did the Khan (literally) lose his shirt to the Toymaker?



Top: The Doctor and the Khan play backgammon.

Right: Marco, Barbara and Susan in the royal court.

Far right: In *The Celestial Toymaker* (1966), the Toymaker (Michael Gough) wears the robe originally worn by Marco.

Kököchin instead married Ghazan, the son of the new Khan, Arghun's brother. (Alas, she died young, in 1296.)

Offered the opportunity to return to Samarkand, Ping-Cho decides to stay – but why? Hussein's camera directions hint at a silent tale of blooming love, with Ping-Cho turning her head away into a two-shot with "Ling-Tau in R. fgd [right foreground]" – exchanging longing looks, perhaps – before turning back. Which is why the Khan then tells Marco to let "that young officer" escort Ping-Cho back to her quarters, probably.

17m 30s Ian reports that, on the Karakorum road, Tegana declared he meant to help Noghai "conquer the world" – by delaying Marco's caravan, thereby giving Noghai's army time to move nearer Peking. From this, the Doctor deduces that Tegana intends to assassinate the Khan – "and what could be a better answer than to disorganise everything here. It gives Noghai the perfect answer to overrun the country." But Hartnell muddles the final line with an accidental repetition of the word 'answer'; as scripted, the subsequent disarray was to give Noghai a perfect "opportunity" instead.

After tripping up Ian's guard, the travellers warn Marco of Tegana's intentions. In the throne room, Tegana attacks the Khan, but slays the vizier... whereupon Marco arrives.

20m 45s Marco and Tegana duel with scimitars during the course of a one minute and 24-second sequence choreographed by Derek Ware and pre-filmed at Ealing by production assistant Douglas Camfield (soon to become a director himself). Each shot is detailed in a cutting script for the sequence, which ended with Polo "wounding TEGANA in shoulder, who drops sword in pain. POLO places his own sword point at TEGANA's throat."

Is it *really* plausible, though, that a Venetian dilettante could ever triumph over a Mongol warlord in a scimitar duel? Perhaps after similar second thoughts, Lucarotti dropped the Marco/Tegana fight from his novelisation – in which the Doctor saves the day directly, showing Marco and Ling-Tau, the latter armed with a bow and arrow, into the secret gaming room betwixt throne room and corridor (see **03m 48s** above): "The inner wall swung open and Tegana never saw the flight of the arrow that killed him instantly."

Surrounded by soldiers, Tegana impales himself on a sword – but his last ever utterance was lost from the camera script: "Long live Noghai."

Marco gives the Doctor the TARDIS keys, and the travellers flee into the ship, which dematerialises – leaving Marco to ponder their destination: "The past or the future?"

24m 17s On screen, the picture faded to a shot of a starfield, then to a shot of the Doctor's group gathered around the console; cue the 'Next Episode' caption. The draft script, though, ended with a full TARDIS scene... in which the Doctor produced Marco's stolen journal (see the introductory paragraph on page 62).

The lost scene continued with the Doctor declaring that he'd "decided to eliminate one of the dimensions for this journey... Space... and concentrate on Time. We're on Earth. We'll simply move forward." To the 20th century, specifically – meaning Ian and Barbara could go home, if they wanted. With indecision written over Ian and Barbara's faces, the Doctor pressed them for their answer: "You may never get another chance like this. On this occasion I can achieve homecoming. Well, what is it to be?"

And so the great 'Adventure in Space and Time' continued... **DWM**

The Doctor deduces that Tegana intends to assasinate the Khan.

Above: A royal guard protects the Khan.

Next Episode:
The Sea of Death

FURTHER INFO

DVD

Abridged reconstruction included in box set *Doctor Who: The Beginning*

COMPANY BBC Worldwide

YEAR 2006

AVAILABILITY Out now

DOCTOR WHO
THE BEGINNING

SOUNDTRACK

COMPANY BBC Radio Collection [CD]/Demon Records [LP]

YEAR 2003 [CD]/2020 [LP]

NARRATOR William Russell

AVAILABILITY Out now (in *The Lost TV Episodes – Collection One: 1964-1965*)

NOVELISATION

COMPANY WH Allen & Co/Target Books

YEAR 1984 [hardback]/1985 [paperback]

AUTHOR John Lucarotti

AVAILABILITY Out of print

DOCTOR WHO
MARCO POLO
JOHN LUCAROTTI

AUDIO BOOK

COMPANY AudioGo

YEAR 2018

NARRATOR Zienia Merton

AVAILABILITY Out now

DOCTOR WHO
MARCO POLO

APOCRYPHA

The adventures we might have missed between television episodes...

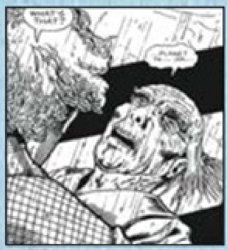
DOCTOR WHO
EXTRA COLOUR PAGES
Be a Devil-
Look in on LONGLEAT!
BACK ON TV!
??

What Is It? A comic-strip adventure in **Doctor Who Magazine**, issues 127 to 129.

Who Wrote It? Budding comic-book superstar Grant Morrison.

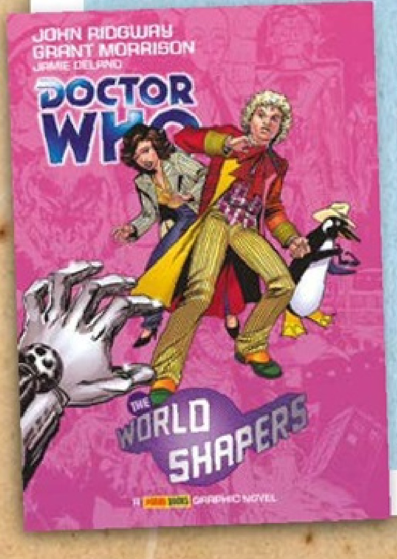
When Was It? July to September 1987.

Where Does It Fit? The Sixth Doctor and Peri are travelling with shape-shifter Frobisher, some time after *The Two Doctors* (1985).



Why Does It Matter? It picks up numerous strands of continuity and twists them into something unique.

How Do I Find It? It's part of the comics collection *Doctor Who: The World Shapers*, first published by Panini in 2008 and still in print. It was colourised for IDW's *Grant Morrison's Doctor Who* #2 later that year, and appeared in three subsequent collections from the same publisher.



THE WORLD SHAPERS

Feature by **STEVE LYONS**

"You mean they're evolving into what we know as Cybermen? The Voord are the Cybermen?"

Marinus is being terra-formed by an illegal World Shaper machine – but its builders missed the fact that the planet is still inhabited. The alien Voord capture the machine and use it to force-evolve themselves into an unexpected form.

The world at the heart of this story has four names. The first is Marinus, as seen in 1964's *The Keys of Marinus*. The Doctor describes it as a "water-world", which makes sense etymologically – though we saw no bodies of water there on TV, just a sea of acid.

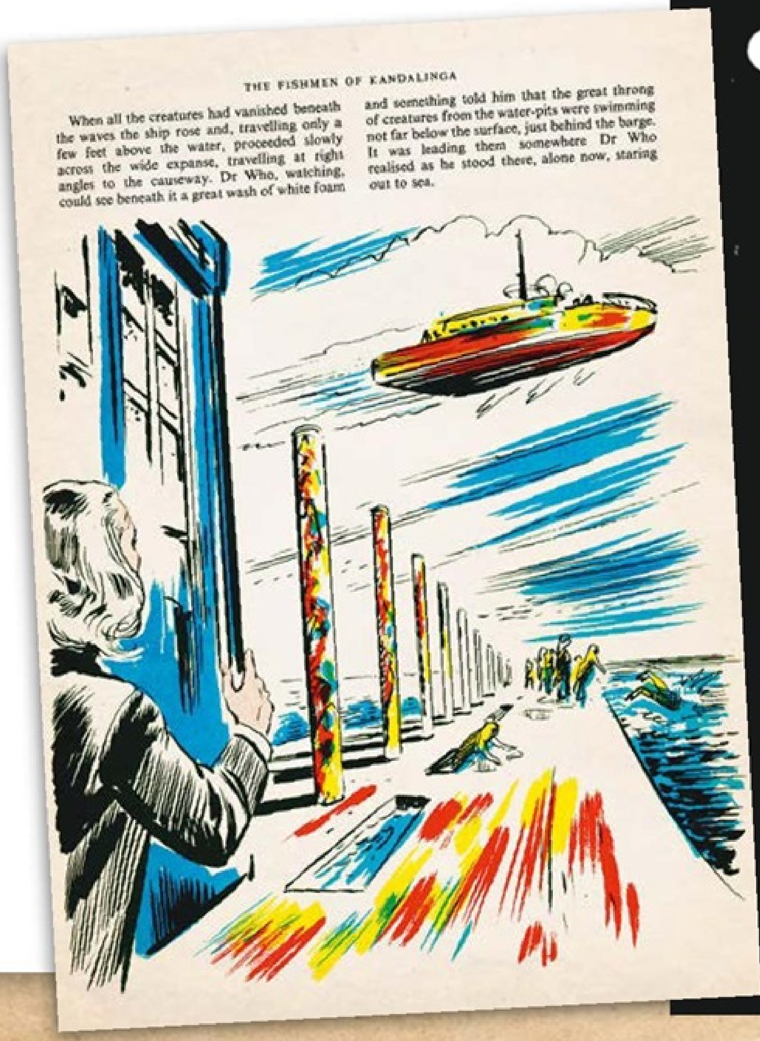
The causeway upon which the TARDIS lands, however, is instantly recognisable from the first *Dr Who Annual* (published 1965). That's right – we're back on Kandalinga, from the short story *The Fishmen of Kandalinga*! Sadly, the Fishmen themselves are long gone. The only inhabitants of this world now are the Voord, whom we've seen on both Marinus and Kandalinga before – though in *The Fishmen of Kandalinga*, they claimed to have travelled from one to the other in a spaceship.

Time has been sped up across this world. The Doctor finds a dying Time Lord whose last message is "Planet 14". The Doctor has heard the name before but can't place it. So he heads to 18th-century Scotland to find Jamie McCrimmon, an old friend of

Far left from top: Issues 127-129 of **Doctor Who Magazine**; writer Grant Morrison; Nicola Bryant as Peri and Colin Baker as the Doctor in *The Two Doctors* (1985); the Doctor finds a dying Time Lord in the first episode of *The World Shapers* (1987); the Panini comics collection.

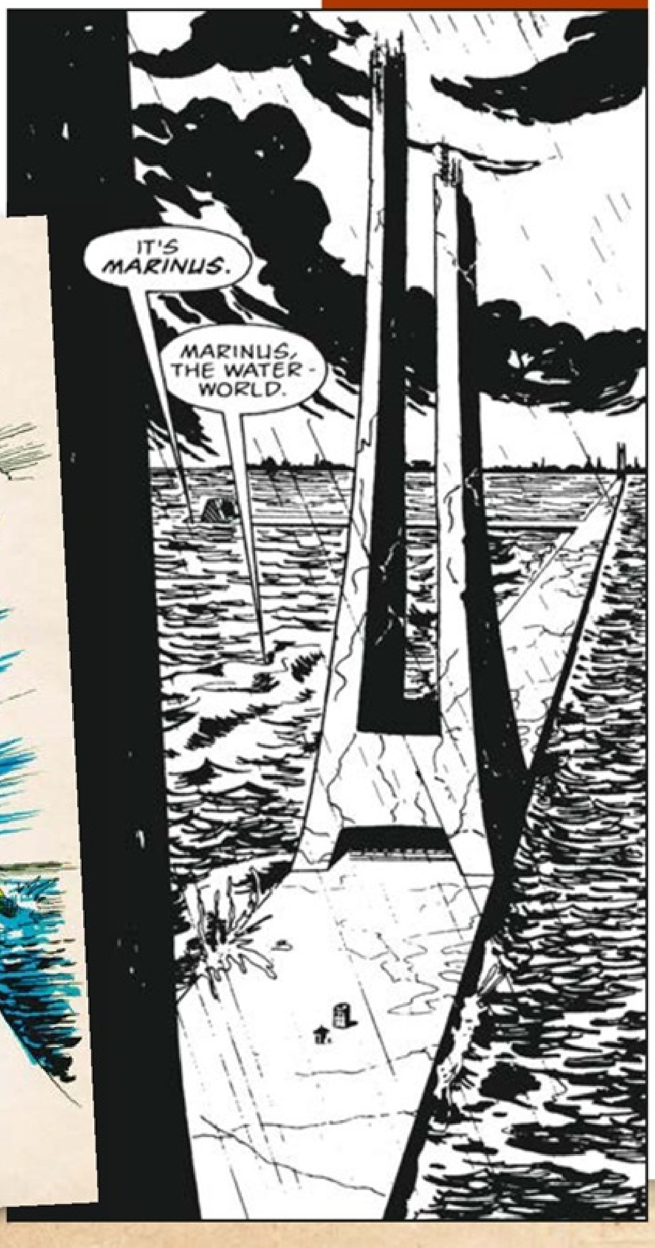
Below left: A Walter Howarth illustration for *The Fishmen of Kandalinga* in the first *Dr Who Annual* (1965).

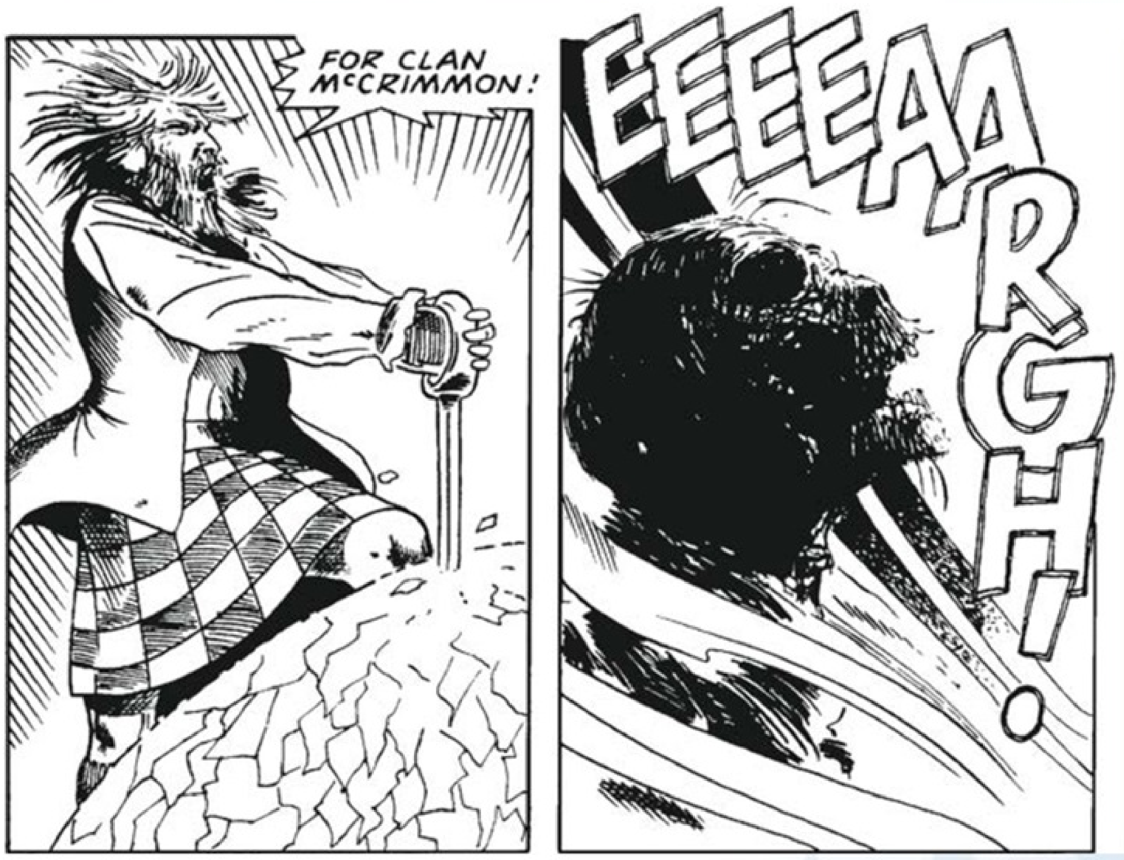
Below right: The same causeway appears in the first episode of *The World Shapers*.



THE FISHMEN OF KANDALINGA

When all the creatures had vanished beneath the waves the ship rose and, travelling only a few feet above the water, proceeded slowly across the wide expanse, travelling at right angles to the causeway. Dr Who, watching, could see beneath it a great wash of white foam and something told him that the great throng of creatures from the water-pits were swimming not far below the surface, just behind the barge. It was leading them somewhere Dr Who realised as he stood there, alone now, staring out to sea.


IT'S MARINUS.
MARINUS, THE WATER-WORLD.


FOR CLAN McCRIMMON!
EEEEAARGH!

Left: Jamie McCrimmon makes the ultimate sacrifice.

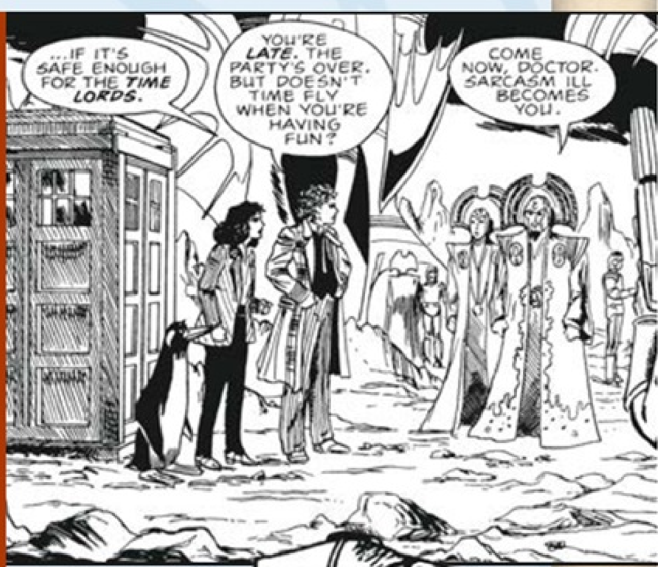
Right: Frobisher, Peri and the Doctor meet Time Lords on Planet 14.

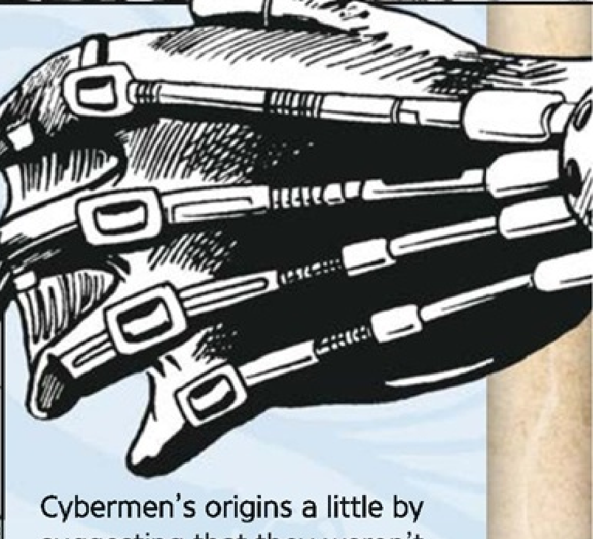
Below right: A Voord hand, complete with Cybernetic grafts.

Below inset: The Time Lords reflect upon the future of the Cybermen.

Bottom left: The TARDIS returns to Marinus – now a barren planet.

Bottom right: The Voord in various states of evolution. The art for *The World Shapers* was by John Ridgway and Tim Perkins.

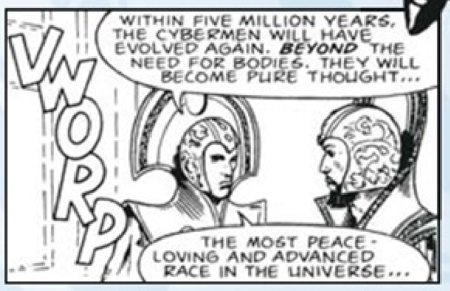

...IF IT'S SAFE ENOUGH FOR THE TIME LORDS.
YOU'RE LATE. THE PARTY'S OVER. BUT DOESN'T TIME FLY WHEN YOU'RE HAVING FUN?
COME NOW, DOCTOR. SARCASM ILL BECOMES YOU.



his and Peri's. This seems an odd choice, since Jamie's memory of his time with the Doctor was wiped in *The War Games* (1969). But as Jamie explains: "The Doctor taught me a few wee tricks to resist the Time Lords' machines. I never forgot one moment of our adventures together."

And Jamie *does* remember Planet 14 from *The Invasion* (1968). The Cyber-Planner claimed to know both him and the Doctor from there. The trouble is, neither of them was present when he mentioned it. Perhaps they watched the episodes later on the scanner screen, like they watched a Dalek story at the end of *The Wheel in Space* (1968)?

By itself, Jamie's treatment in this story would make it notable, not to say controversial. Time hasn't been kind to him. He's an old man, living alone on a small croft, ridiculed by fellow Highlanders for his tales of travelling to the Moon and beyond. They call him 'Mad Jamie'. He jumps at the chance of one final adventure to prove his detractors wrong. He gives his life to destroy the World Shaper: "I never wanted to die in my bed, Doctor. Goodbye."

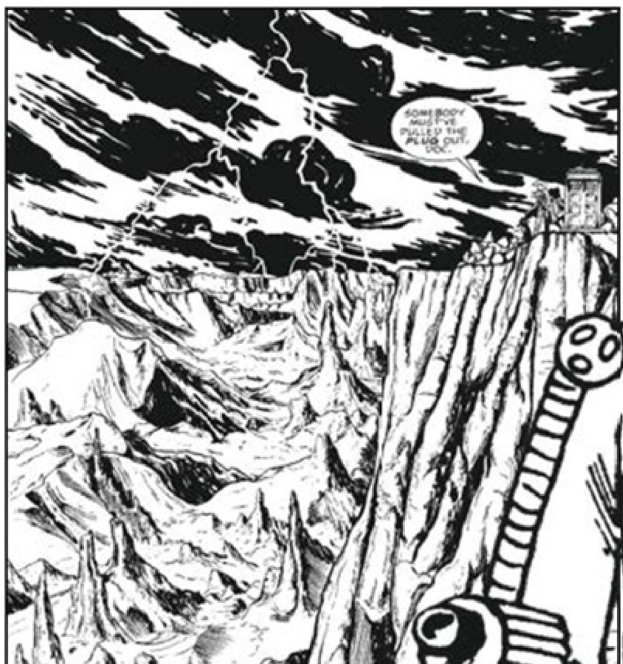

WITHIN FIVE MILLION YEARS, THE CYBERMEN WILL HAVE EVOLVED AGAIN. BEYOND THE NEED FOR BODIES. THEY WILL BECOME PURE THOUGHT...
VWORP
THE MOST PEACE-LOVING AND ADVANCED RACE IN THE UNIVERSE...

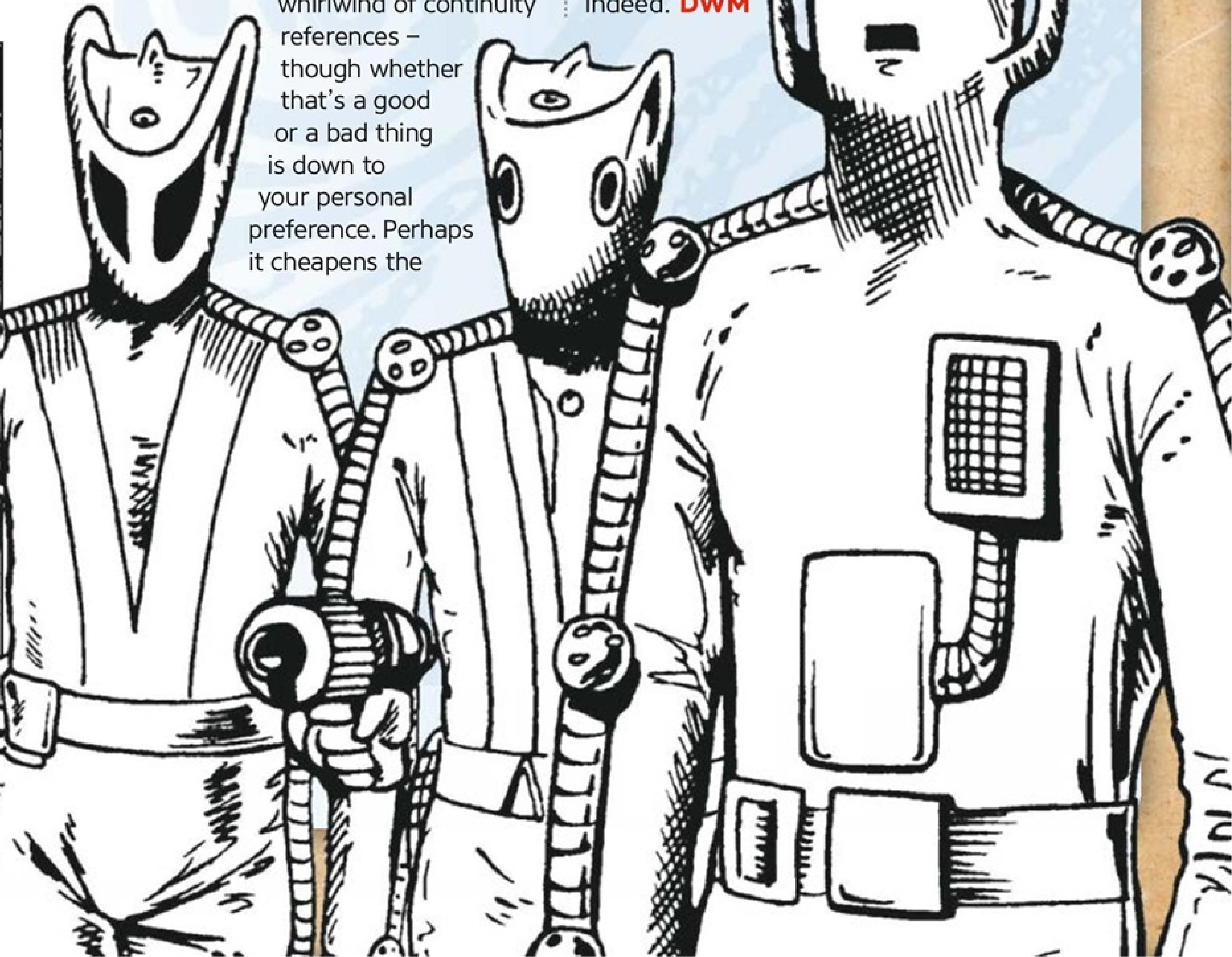
In the meantime, Marinus/Kandalinga acquires its third name. Planet 14 is the designation given it by the world-shaping company – which brings the Doctor back to where he started. But the World Shaper has completed its work by now. The seas have dried up, and the Voord have evolved into their ultimate form – complete with cybernetic grafts. Thus, a nascent Cyber Controller meets the Doctor and Jamie, and is told by the former to "remember our auras".

More Time Lords turn up, to reveal that the Cybermen will one day evolve into peace-loving beings of pure thought. "I think a few million years of evil and bloodshed are well worth the ultimate salvation of sentient life, don't you?" And by now, of course, Marinus/Kandalinga/Planet 14 is also known as Mondas – the Cybermen's home world in *The Tenth Planet* (1966).

The World Shapers is one of the boldest *Doctor Who* tales ever told. It's also a whirlwind of continuity references – though whether that's a good or a bad thing is down to your personal preference. Perhaps it cheapens the Cybermen's origins a little by suggesting that they weren't ever like us, after all. And, indeed, stories such as Big Finish's *Spare Parts* (2002) entirely contradict it.

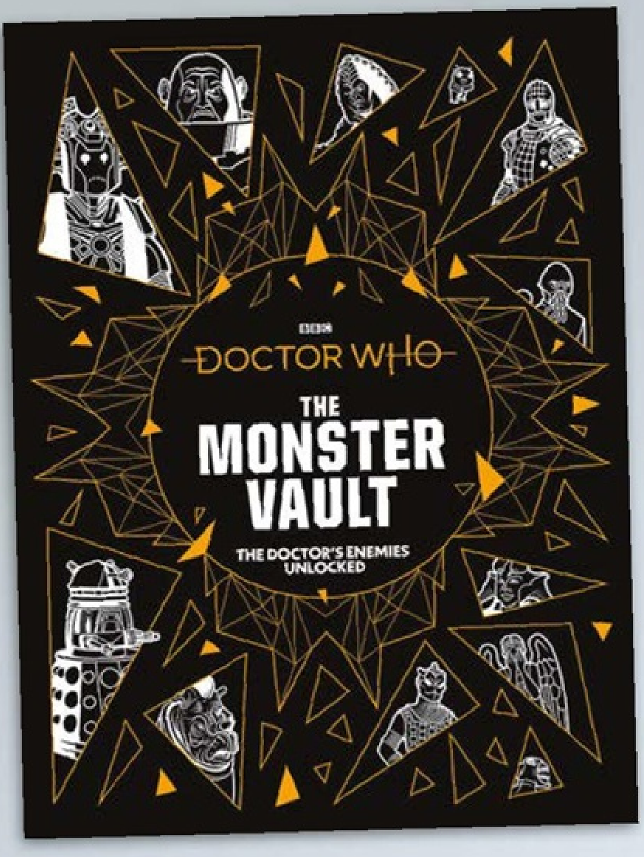
Its very boldness, however, explains why it's so well remembered. In *The Doctor Falls* (2017), the Doctor reveals that the Cybermen have many different origins. "They happen everywhere there's people," he tells us. "Mondas, Telos, Earth, Planet 14, Marinus." Though this implies that all these are separate planets, it's still a deliberate nod to the events of a 30-year-old non-televised *Doctor Who* story – a rare accolade indeed. **DWM**


SOMEBODY MUST'VE PULLED THE PLUG OUT, DOC.



Reviews

Our verdict on the latest episodes and products.



The Monster Vault

Book

BBC Books RRP £25
Written by Jonathan Morris and Penny CS Andrews

Over the years, there have been many guides to the monsters that inhabit the worlds of *Doctor Who*. The first of these, Terrance Dicks' magnificent *The Doctor Who Monster Book* (1975), had entries covering the Doctor's most notable and photogenic foes. That volume was swiftly followed by a sequel and, over the years, by bigger (but not necessarily better) works attempting to do much the same job. So what's different about this latest tome?

The introduction to *The Monster Vault* reveals the book's conceit: the Doctor has allowed the galaxy's "finest natural historians" access to the TARDIS data banks. The historians in question, authors Jonathan Morris and Penny CS Andrews, have been left to draw their own conclusions while the Doctor and her companions are travelling.

Each entry cites the real-life creator of the monster and all the stories in which it has appeared. Impressively, the book covers nearly every creature seen on screen, with concise essays expanding on everything from the fauna seen in the first Dalek adventure (1963-64) to the Cybermasters' invasion of Gallifrey in *The Timeless Children* (2020). Morris and Andrews take full advantage of the fun to be had with the outlandish nature of some *Doctor Who* baddies; the mysterious Atraxi consists of "a giant quivering eyeball embedded in a crystalline snowflake" and the Krotons have "skirt-like lower sections which have been known to induce mirth".

Without the Doctor to confirm or deny their findings, the writers are able to speculate about certain aspects of the monsters they're studying. Worth looking out for are the boxes titled 'Unanswered Question'. Ever wondered why the Chameleons from *The Faceless Ones* don't just kill their victims outright? Why the Ice Warriors call themselves Ice Warriors? Or why the Movellans dressed in their distinctive outfits? Morris and Andrews provide intriguing – and often amusing – answers. Some conjectures on the genesis of certain monsters are eyebrow-raising. The sleek killing machines seen in *The Five Doctors* were apparently known as Rassilon's Automatons, which was later abbreviated to Rastons.

In addition, the book highlights the connections between creatures from different stories. The entry 'Creatures of Androzani', for instance, reminds us that while lumbering Magma Beasts and poisonous bat nests are dangers on Androzani Minor, psychic forests and wooden monarchs can be found on Androzani Major.

Elsewhere, the Song of the Ood has been translated into English by scholar Katherine McDonald from the Latin verse heard on TV. Other real-world facts can be found in the back of the book, which features a short 'behind the scenes' section, including Sandra Reid's original 1966 design for the Cybermen and the evolution of the Silurians' appearance over the decades.

The book is blessed with Lee Johnson's bright, full-page illustrations of the monsters, which can be a bit alarming if you've never seen a Krillitane mid-pelt or didn't know just how many teeth a Saturnyn has. If you'd forgotten the dazzling costumes of the Thijarians, *The Monster Vault* has a striking image to remind you. There's also a gorgeous double-page spread on the most up-to-date Dalek design (from 2019's *Resolution*), beautifully rendered so you can see just how rusty and bottom-heavy the old pepper-pot looks.

Doctor Who is a series with such a rich, long history that it's easy to forget details of even the very best stories. *The Monster Vault* is, therefore, very welcome – a comprehensive and beautifully designed reference guide for when you can't remember how to defeat a Vervoid or recall the *other* native creatures of Skaro. **ALEX ROMEO**

D
K
KRILLITANES
A composite race with ambitions of divinity
KRILLITANES
K
THE SKASIS PARADIGM

The Knight, the Fool and the Dead

Book

BBC Books RRP £9.99
Written by Steve Cole
Featuring the Tenth Doctor

BBC
DOCTOR WHO
TIME LORD
VICTORIOUS
THE KNIGHT, THE FOOL AND THE DEAD
STEVE COLE

Titles are important. Certainly to Time Lords, and especially to the one known as the Doctor – whose self-chosen identity as a healer is clung to desperately and only rejected at moments of great personal crisis.

The Knight, the Fool and the Dead takes place during the Tenth Doctor's spell on the lam from Death, when he declared himself the Time Lord Victorious in his frantic attempts to avert Ood Sigma's prophecy of the ending of his song.

Until now, the Doctor's attempt to rebrand himself (fittingly at Bowie Base, named after the master of personal reinvention) had appeared to be a brief episode of manic overreach, triggered by grief, pain and loss, and brought to an abrupt halt when Adelaide Brooke convinced him that he'd gone too far. *The Knight, the Fool and the Dead* turns this around. It transpires that Brooke's death, rather than curbing his hubris, pushed the Doctor further into narcissism, megalomania, and indeed a quixotic quest to destroy Death itself.

Staggering out of *The Waters of Mars* (2009) a sadder but not much wiser Time Lord Victorious, the familiar, mightily bequiffed late-era Tenth Doctor is present in appearance and mannerisms only. He's companionless and content to remain so; even his TARDIS is ignored and neglected, clanging the Cloister Bell to no avail, "like a child crying in the dark for someone to hear". Defying the desperate pleas of his "wife" and keen to get away from old haunts and fixed points in time, the Doctor recklessly travels to the forbidden Dark Times, the childhood of the universe where Death is young and *all* sentient species can live forever, barring accidents. That is, until the intervention of the Kotturuh...

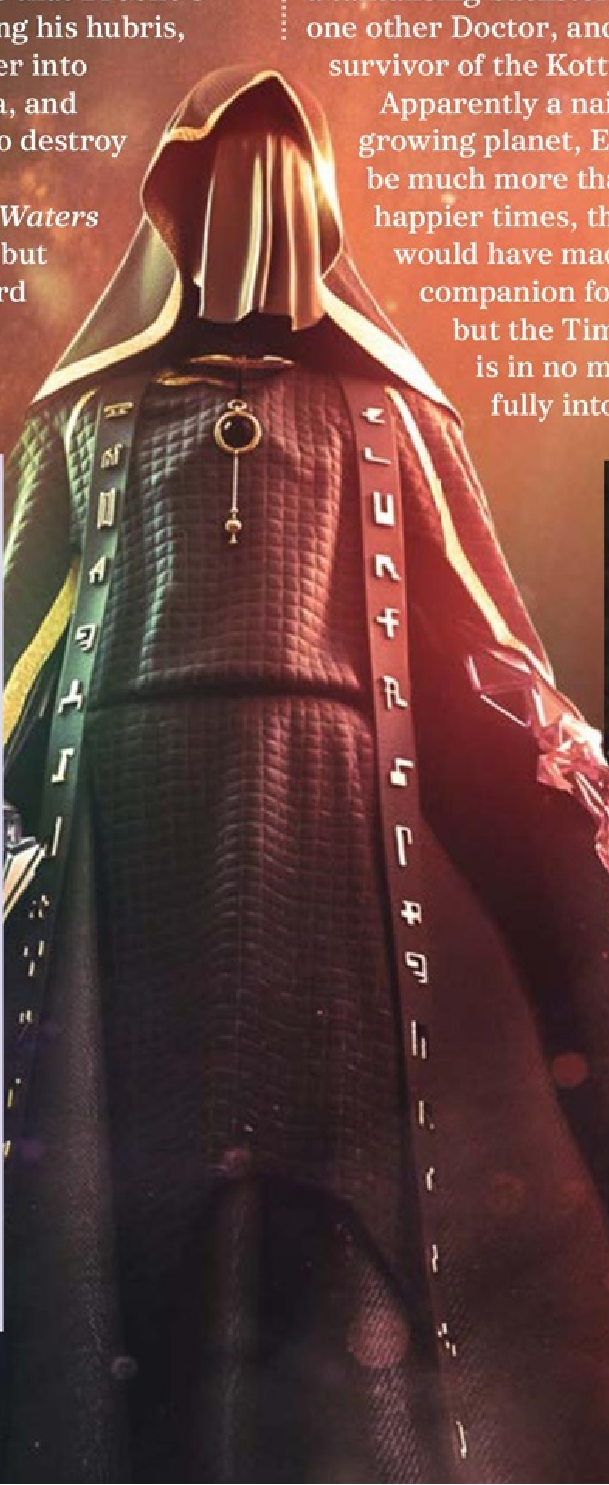
The veiled, six-fingered, immortal Kotturuh are the seemingly self-appointed judges, juries and executioners of the Dark Times. They impose rigid expiry dates on every race, enforcing their death sentences ruthlessly according to their Design, which allows them to predict and foresee everything and everyone that will come to pass – apart from the Doctor.

Having witnessed the pain and death that the Kotturuh bring, the Time Lord Victorious resolves to destroy the bringers of death. In order to do so, he teams up with Brian, the sharp-suited Ood assassin with a tantalising backstory involving at least one other Doctor, and Estinee, the only survivor of the Kotturuh's "gift".

Apparently a naive girl from a crop-growing planet, Estinee turns out to be much more than she seems. In happier times, this spirited survivor would have made a perfect companion for the Tenth Doctor, but the Time Lord Victorious is in no mood to take anyone fully into his confidence. Which is perhaps unsurprising, as he's seemingly prepared to plot and carry out genocide, donning his finest Gallifreyan robes for the occasion. This truly is the Tenth Doctor as we've never seen him before, yet this characterisation is horribly plausible.

Alongside the main narrative, we're treated to three 'Interludes' that punctuate the tale with surprise cameos from other Doctors and companions. And in the final chapter, we begin to gain a sense of how the strands of the wider, multi-media epic may come together. The cliffhanger ending recalls a similar stand-off in *The Day of the Doctor* (2013). But with so many stories, so many platforms and so many Doctors involved in *Time Lord Victorious*, this clash of egos is unlikely to be resolved simply...

Steve Cole's well-crafted story is intriguing, surprising and tense. Indeed, there's a sense that anything could happen between now and *The End of Time* (2009-10), proving that the overarching concept of this epic project is simply inspired. **EMMA REEVES**



POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICER & CARS
RESPOND TO ALL CALLS
PULL TO OPEN

Opposite page inset: The Raston Warrior robot in *The Five Doctors* (1983); and Skaldak, the Ice Warrior from *Cold War* (2013).

Opposite page below: Spreads from *The Monster Vault* showing the Dalek from *Resolution* (2019) and Krillitanes from *School Reunion* (2006).

Above inset: Adelaide Brooke (Lindsay Duncan) in *The Waters of Mars* (2009).

Right: The sinister Kotturuh, a recurring menace in the *Time Lord Victorious* series of adventures, appear in *The Knight, the Fool and the Dead.* Art by Lee Binding.

Far right: The Doctor (David Tennant) declares himself the "Time Lord Victorious" and changes history – with tragic consequences – in *The Waters of Mars*.

Audio Frequencies

Reviewed this issue

The New Adventures of Bernice Summerfield: Volume Six – Lost in Translation
Featuring Bernice Summerfield and the Unbound Third Doctor
RRP £22.99 (CD), £19.99 (download)

Her Own Bootstraps
Featuring the Ninth Doctor
RRP £2.99 (download)

These Stolen Hours
Featuring the Sixth Doctor and Charlotte Pollard
RRP £2.99 (download)

Available from bigfinish.com

Review and illustration
by **JAMIE LENMAN**

David Warner's alternative Third Doctor first appeared as part of Big Finish's groundbreaking *Unbound* series back in 2003, an audacious sextet of plays featuring hitherto unknown incarnations of our favourite Time Lord, drawn from different timelines and dimensions.

Nowadays, even though the still-fresh revelations of *The Timeless Children* might make the notion of a few extra Doctors seem almost quaint, Warner's version still enchants and intrigues us, and it's always a pleasure to welcome him back. Having quietly usurped *The New Adventures of Bernice Summerfield* in 2016, we now find him grumping about the galaxy with Lisa Bowerman's titular archaeologist in *Lost in Translation*, the sixth volume of the series – a quartet of stories that's sure to set your pulse and your mind racing.

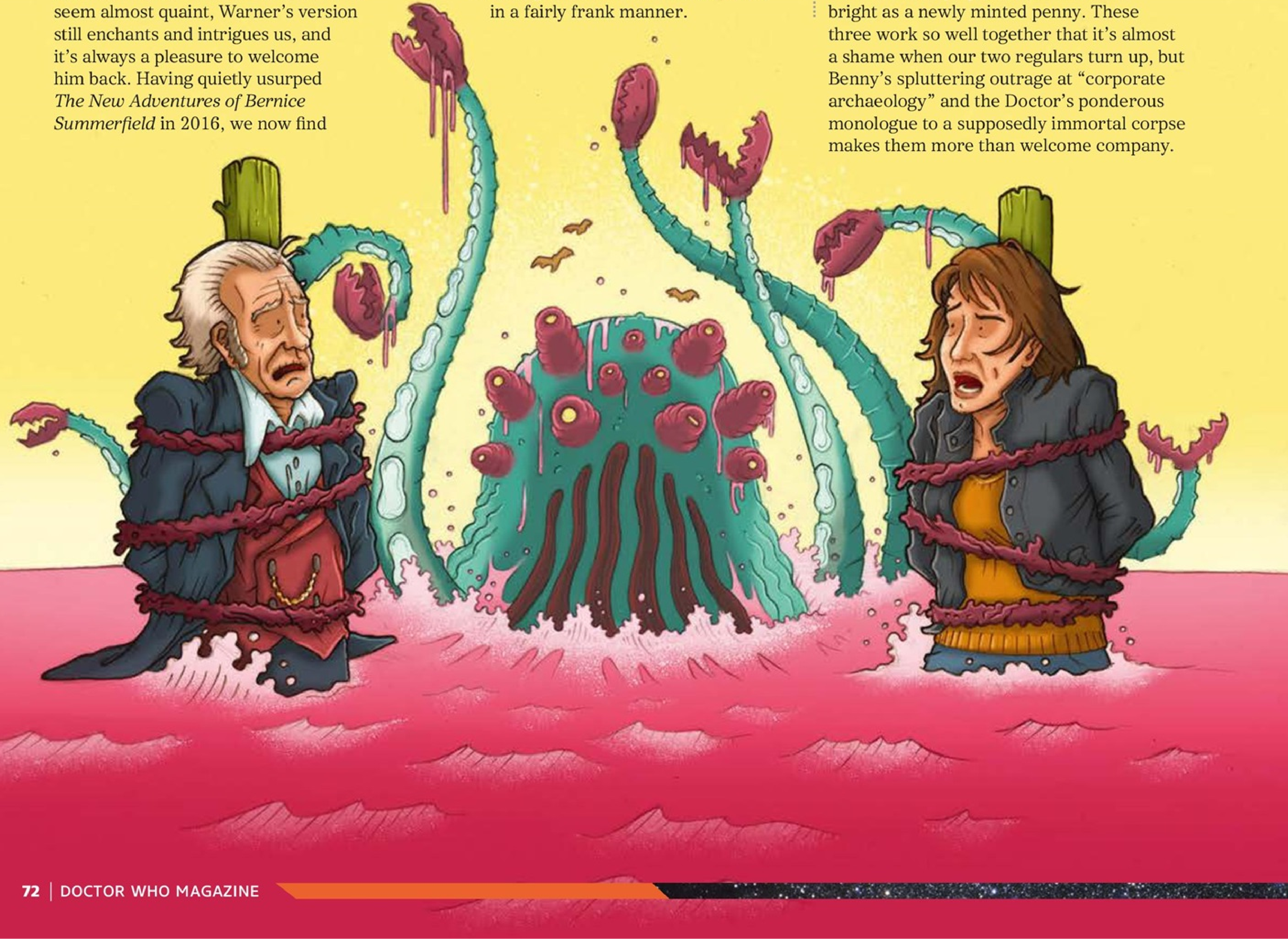
The first instalment, Tim Foley's *Have I Told You Lately?,* uses the title of the set as its core premise, as the Doctor and 'Summerfield' attempt to communicate with a seemingly language-less entity. Reminiscent of Denis Villeneuve's 2016 movie *Arrival*, the process of teaching someone or something to speak may not sound like a particularly gripping premise, but happily it lends itself to the audio medium perfectly, and the result is a fascinating treatise on the development, application and even dangers of language, with a healthy dollop of race-against-time ladled in to keep the pace up.

Separated for most of the story, Warner and Bowerman essentially star in two solo adventures, linked by an ingenious plot device. Through their conversations with 'Speaker', voiced with childish innocence and just a hint of menace by Misha Butler, we see how they communicate with one another – and it's prickly stuff. The differing worldviews of a chronic meddler and a strict preservationist come to a head at the end of the story, which tackles the outlandish concept of an archaeologist trucking round with a time-traveller in a fairly frank manner.

LISA BOWERMAN • DAVID WARNER
FROM THE WORLDS OF
BBC DOCTOR WHO
THE NEW ADVENTURES OF
Bernice
SUMMERFIELD
VOLUME SIX: LOST IN TRANSLATION
BIG FINISH
WE LOVE STORIES

Although these differences can't hope to be resolved by the end of the first instalment, there is at least time for a touching final scene in which we peek through the bristling bluster of Warner's Doctor at the tender hearts within. It's a wonderful moment, true to the core of the show and a tribute to the actor's great skill.

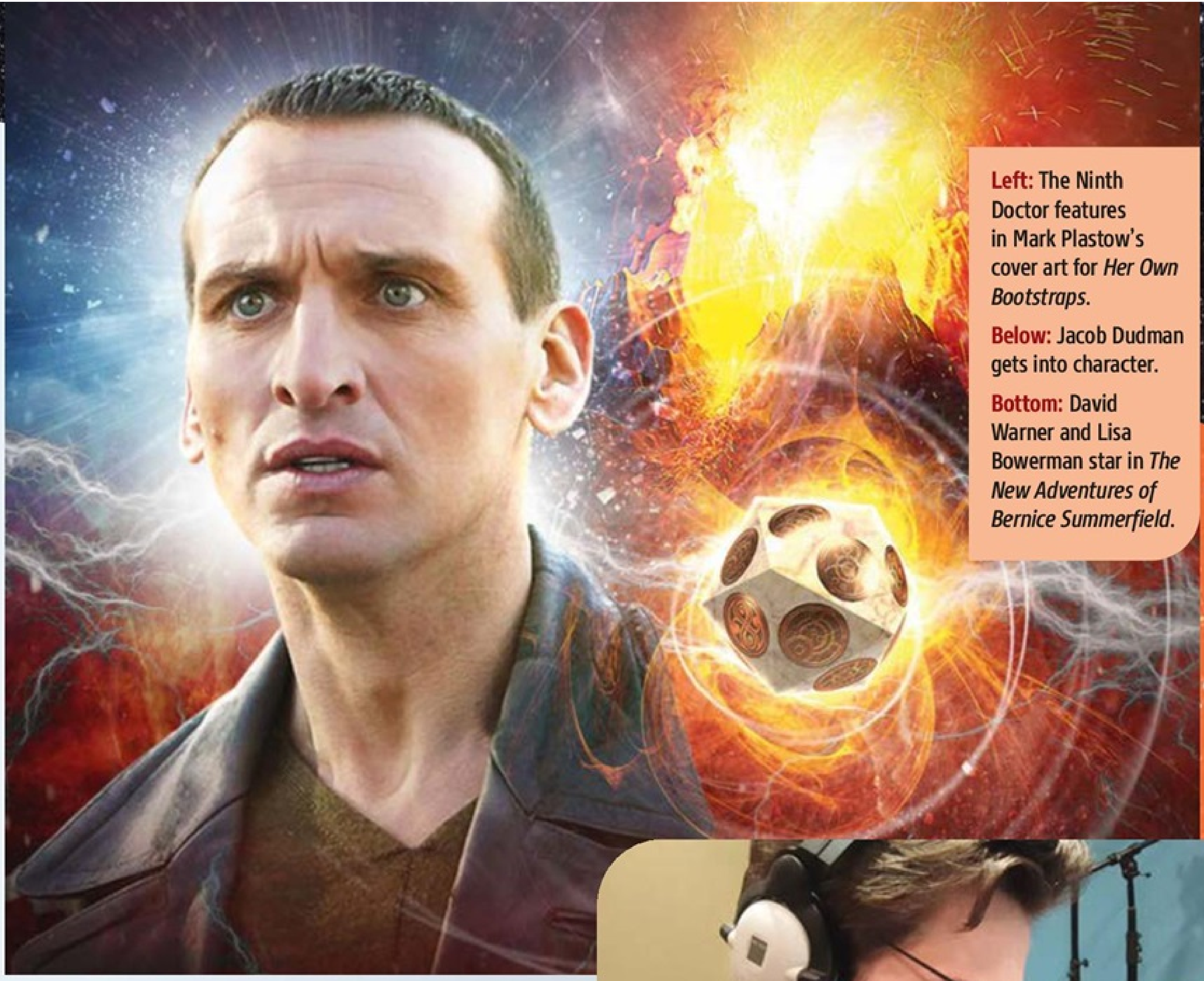
If *Have I Told You Lately?* is a philosophical head-scratcher, then JA Prentice's *The Undying Truth* is a thumping thrill-ride in the vein of the show's 1970s' Gothic horrors, crossed with a *Black Mirror*-style satire of ruthless advertising. Into this heady mix comes a fully formed team of grave-robbers – Raj Ghatak's straight-headed operations expert Vikrim, Rosie Day's skittish controller Arn and Lois Chimimba's irrepressible Euphemia, a native of the nameless mudball upon which the story opens, full of fun and bright as a newly minted penny. These three work so well together that it's almost a shame when our two regulars turn up, but Benny's spluttering outrage at "corporate archaeology" and the Doctor's ponderous monologue to a supposedly immortal corpse makes them more than welcome company.



Shifting the theme from translation to persuasion as the drama unfolds into a web of mistrust, we're reminded that this isn't Bernice's Doctor at all – he's an interloper from another universe, and Prentice's use of audio in fudging what's real and what's not plays upon this uncertainty to great effect. The story is a fine example of the kind of thing *Doctor Who* does best – namely, using uniquely sci-fi ideas to explore relatable feelings, and it does so with such brio and atmosphere that if it wasn't for the next instalment it would easily be the standout of the set.

But it's not, because James Goss' *Inertia* is. Ever wondered what would happen if the Doctor and their companion(s) simply went on holiday and tried their hardest to do absolutely nothing? The answer, it turns out, is they'd play a lot of board games – or more specifically, play a lot of one single board game, seeing as the attendant luxuries in their self-imposed exile to "a drab planet at the dull end of the galaxy" are pretty scant. Snakes and Ladders serves as both the centre-point and the over-arching blueprint for this story, as the Doctor and Bernice attempt gamely not to meddle in local affairs, failing miserably and landing in a heap of trouble along the way.

Really this is Lisa Bowerman's show, propelling Bernice back into the spotlight.



Left: The Ninth Doctor features in Mark Plastow's cover art for *Her Own Bootstraps*.

Below: Jacob Dudman gets into character.

Bottom: David Warner and Lisa Bowerman star in *The New Adventures of Bernice Summerfield*.

The theme of translation is picked up once again as the time travellers uncover a tantalising mystery buried in the rocks – a wonderful combination of the ancient secrets and communication problems tackled in the previous two adventures. The intimacy of Warner and Bowerman's interplay over the games table is a real treat, with the former stretching his comic muscles in some great Doctor-y bits and the latter getting in some pointed jibes about rule-changing. And then, just when it threatens to become a bit too cerebral, there's a watery execution via a slathering tentacle beast and an astonishing last-minute twist. One of the funniest, cleverest and most fundamentally *Who*-ish *Doctor Who*s in a long, long time.

All of which is not to say that you should skip the set-closer, *Gallifrey,* which is sprung from the fecund minds of Guy Adams and AK Benedict. Being put on trial by his own people is basically the Doctor's version of Christmas, and there's a cosy familiarity to the set-up that makes the whole thing rather hard to resist. That said, the idea of being charged with simply existing and having to prove otherwise is a fascinating concept, and it's rather sad that this is dispensed with so quickly. Happily, however, this decaying, decrepit vision of the Time Lords' home planet is stocked with enough juicy characters to keep us interested for the duration. The divine Siân Phillips gifts the world her take on the classic 'arch Time Lady' trope, following in the footsteps of the sorely missed Lynda Bellingham and Jacqueline Pearce, spicing up some fairly ordinary dialogue with her own unique brand of velvety threat. Elsewhere, Seán Carlsen's stalwart Narvin transitions from wheedling jobsworth to blinkered tyrant with fluid precision.

But really this is Lisa Bowerman's show, propelling Bernice back into the spotlight of her own series after three adventures as co-lead. When the Doctor is threatened, she and the listener both recognise the true strength of their bond, despite the petty squabbles over biscuits and board games, whatever universe he happens to be from. Wrapping up the entire set, Warner's final line serves as an invitation to Bernice, a statement of the Doctor's own intent, a joyous motto for the entire series *and* a desperate plea from ourselves to Big Finish – *"Let's keep running!"*

After the emotional wallop of a four-hour box set, you might well hanker after some lighter fare. Luckily, Big Finish has you covered with its on-going *Short Trips* range. Taking their cue from two book ranges of the same name, *Short Trips* are bite-size *Doctor Who* adventures performed by one actor – but when that actor is gifted impressionist Jacob Dudman, it can sound more like a cast of thousands.

In Amy Veeres' *Her Own Bootstraps,* we indulge ourselves in that guilty fan-pleasure of plugging continuity gaps – in this instance, what the Doctor was doing on the Krakatoa caldera in 1883, when he was captured in the →

BBC
DOCTOR WHO
INDIA FISHER NARRATES
SHORT TRIPS
THESE STOLEN HOURS
BY GRACE KNIGHT

→ sketch seen in 2005's *Rose.* While Dudman's rendition of the Ninth Doctor isn't as close as his Tenth or Eleventh, lacking the depth and some of the grit of the original, his inflections are so acutely observed that miraculously, over the course of 30 minutes, he somehow manages to regenerate *into* Christopher Eccleston, and listeners will have to consciously remind themselves that this isn't the definite article.

Dudman's gift for character work means that this prose story feels more like a narrated drama, closer to Big Finish's *Ninth Doctor Chronicles* than a *Short Trip.* The bubbling magma of the volcanic setting burbles and bursts through the speakers from start to finish, and there are some simply gorgeous snatches of incidental music serving as scene breaks, all of which combine to create a vivid, all-encompassing experience. The story itself is a fun little exercise in timey-wimeyness that nibbles at the Doctor's survivor guilt but stops short of sinking its teeth in... Dudman's take on misguided antagonist Althea Bryce is sparky and distinct but perhaps a little too posh for the word 'dude'. His cheeky turn as Rose is far more successful, adding a further layer of authenticity to this slight but succulent morsel.

Doctor Who – Short Trips:
These Stolen Hours
By Grace Knight
Studio Script

Left: India Fisher with the script for *These Stolen Hours.*

Below inset: Geoffrey Beevers, who appeared in the TV version of *The Keeper of Traken* (1981), narrates the new audiobook of the story.

Bottom: Kassia (Sheila Ruskin) and her husband Tremas (Anthony Ainley) in *The Keeper of Traken.*

> **Fisher's smooth delivery exhibits very little of Charley's trademark tendency towards petulance.**

Offering a stark contrast to *Bootstraps* is Grace Knight's *These Stolen Hours,* performed by India Fisher as audio companion Charley Pollard. Presented as the character's own account of an event that she experienced, *Hours* offers a much more personal take on the material, allowing us to fully inhabit her thoughts and feelings. The sound effects and music that were so prevalent in *Bootstraps* take a backseat here, and the feel is necessarily reminiscent of Big Finish's own *Companion Chronicles* range. Fisher's smooth delivery exhibits very little of Charley's trademark tendency towards petulance, but seeing as the story is told from a later point in her life, this may well be intentional. It's nevertheless delightful whenever her monologue slips into Edwardian vernacular, and if anything this could have been dialled up a little.

The story itself is a corker – weighing moments of real body-horror against themes of love, loss and yet more time paradoxes. Fisher's recreations of the Sixth Doctor and sundry guest characters are only very subtly removed from her own speaking voice – a hint of gruffness here, a certain thinness there. But the writing is so clear and her performance so deft that it hardly matters, and the overwhelming feeling is that of an old friend relating a crucial episode from their own past, with all the attendant joy and sorrow this evokes.

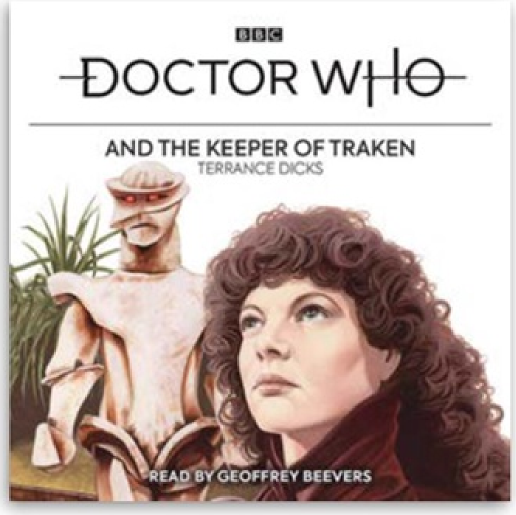
Such variety within a single range of Big Finish productions is a handy reminder that even these appetisers can prove just as flavoursome and nourishing as the four-course banquets laid out in its box sets. All we can do is rattle our empty plates and ask for seconds. **DWM**

Talking Book

The Keeper of Traken

Featuring the Fourth Doctor, Adric and Nyssa
Written by Terrance Dicks
Read by Geoffrey Beevers
RRP £20

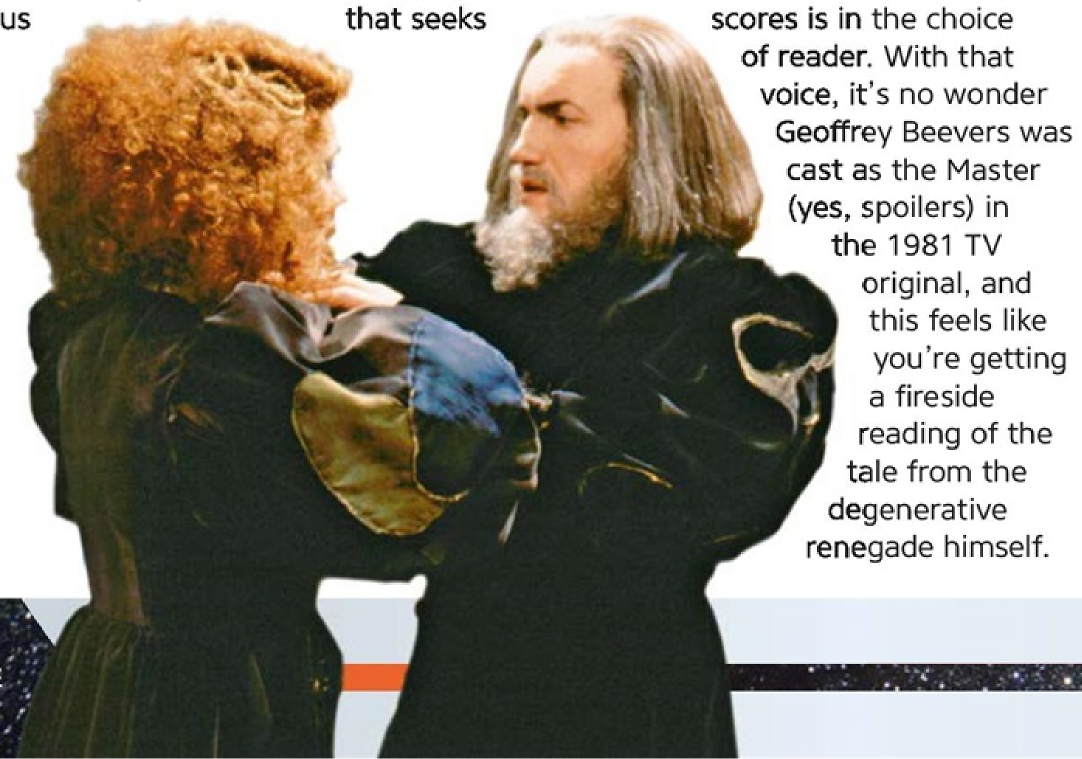
Available from BBC Audio



The Keeper of Traken is a lovely bit of *Doctor Who.* Its depiction of Traken – a harmonious world that gets by on people just being terribly nice to each other – is one of the most wholly realised alien cultures in the series' history. Terrance Dicks ably depicted this in his novelisation of Johnny Byrne's scripts, prose now given mellifluous life by the brilliant Geoffrey Beevers.

The Keeper of Traken is dying, the time of his dissolution near. The Doctor and Adric arrive on Traken at the behest of the Keeper, who has seen an all-pervading evil at the heart of the Traken Union. That evil is personified in the Melkur, a sinister calcified statue that seeks the power of the Keepership. With the aid of consul Tremas and his daughter Nyssa, the Doctor battles to save Traken from one of his oldest enemies...

There's a pleasant, lyrical quality to Terrance Dicks' prose in this novelisation, complementing the story perfectly, but where the audiobook rendition really scores is in the choice of reader. With that voice, it's no wonder Geoffrey Beevers was cast as the Master (yes, spoilers) in the 1981 TV original, and this feels like you're getting a fireside reading of the tale from the degenerative renegade himself.



At once sinister and soothing, it's like hot chocolate laced with cyanide as Beevers eloquently captures the essence of character without resorting to impersonation. It's beautiful, chilling stuff.

Heading towards autumn, this is a perfect listen as the nights draw in. The veteran *Doctor Who* audio range continues to impress with each release, combining nostalgia with a fresh gloss on long-cherished adventures.
MARK WRIGHT

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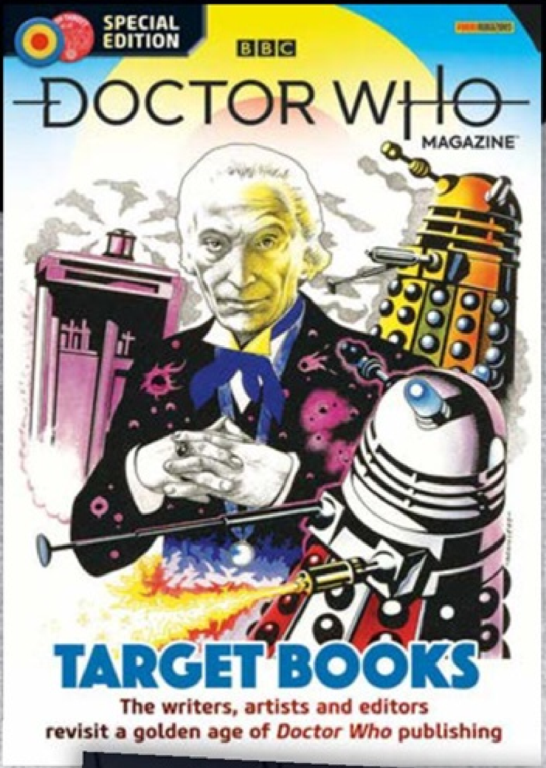
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Competitions

Your chance to bag the latest *Who* goodies!

WIN!

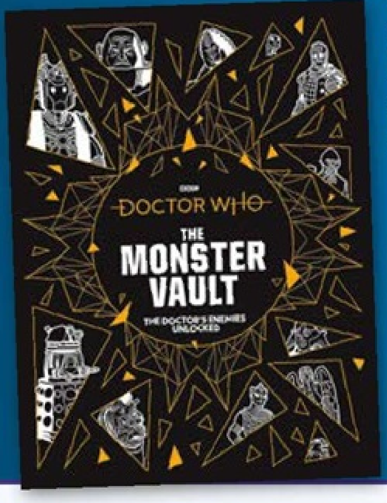
The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE MONSTER VAULT BOOK

The Monster Vault is a comprehensive, illustrated guide to the monsters of *Doctor Who*, cataloguing every creature the Doctor has ever encountered. From the Daleks to Stenza warrior Tzim-Sha and the ancient Thijarians, the book features in-depth profiles of each monster, showing the Doctor's enemies in their natural habitat and unveiling their secret histories. The guide looks at how the monsters were created and designed, reveals behind-the-scenes secrets, unseen details from the original scripts, case studies and rare artwork.

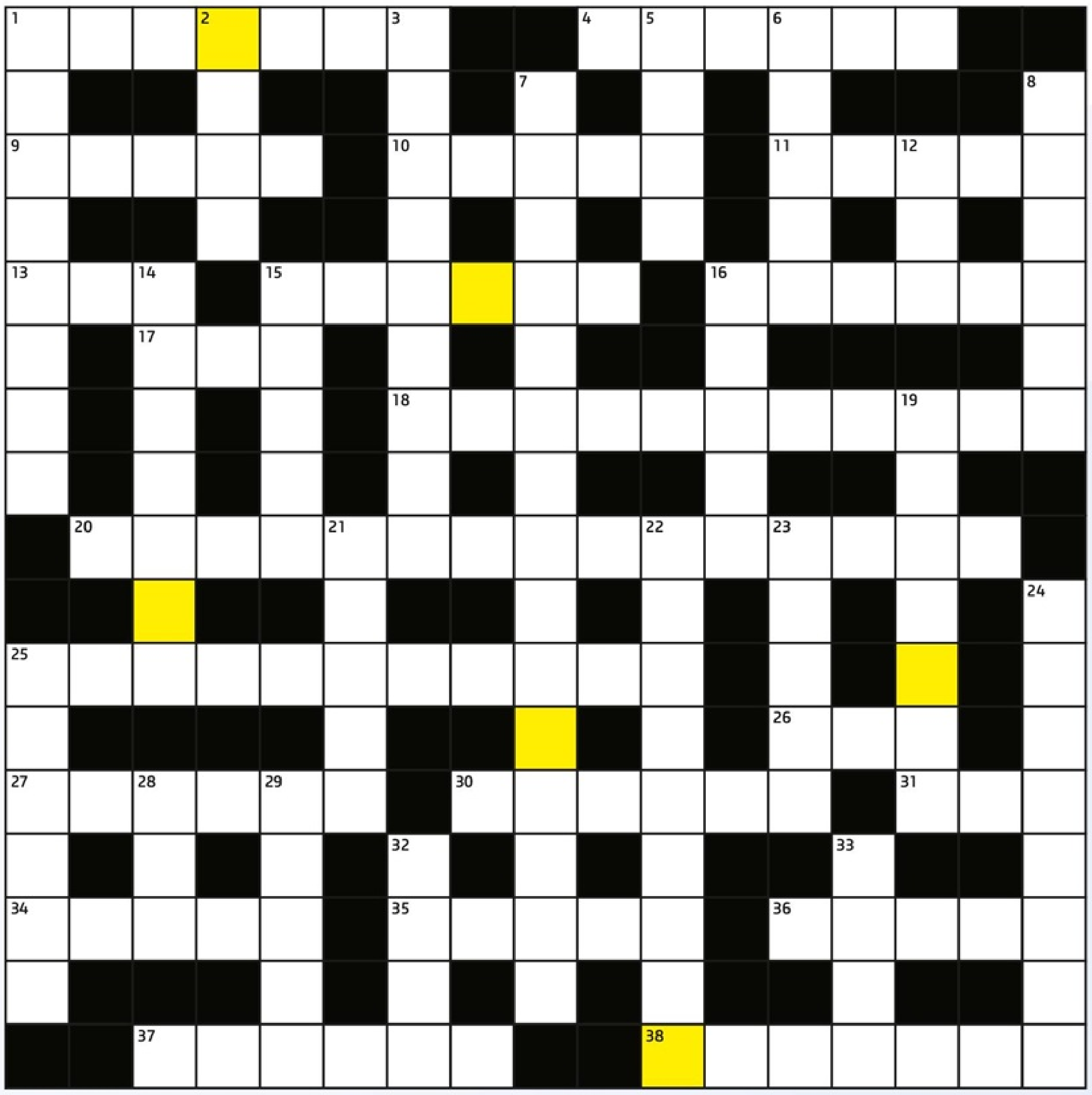
Written by Jonathan Morris and Penny CS Andrews, *The Monster Vault* is edited by Paul Lang and illustrated by Lee Johnson. It's published in hardback by BBC Books on 22 October, RRP £25.

DWM has FIVE copies of the book to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a monster encountered by the First Doctor.



Do you know your Dr Summers from your Miss Winters?

DWM CROSSWORD



ACROSS

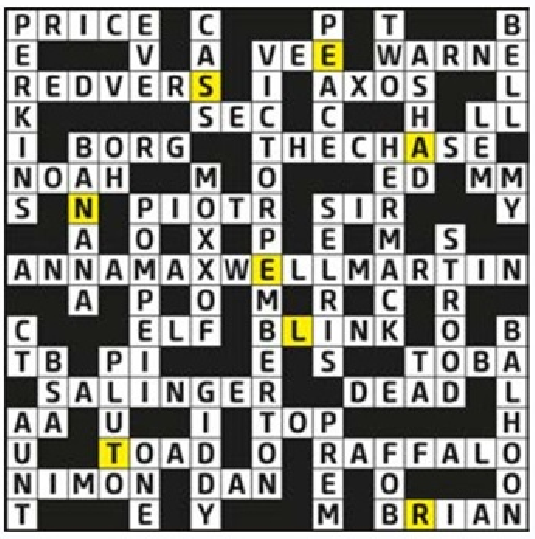
1 (and 4 Across) Inside the Keller machine (3,4,2,4)
4 See 1 Across
9 Monster encountered by the Fourth Doctor (5)
10 IMC guard (5)
11 John ____ – played Ralph Fell in *The Green Death* (5)
13 (and 27 Across) Played Jenny in *The Dalek Invasion of Earth* (3,6)
15 Ray _____ – designer of *Doctor Who*'s most famous monsters (6)
16 Sontarans, for example (6)
17 __-Space – a pocket universe (3)
18 Where the Doctor met Morton Dill (3,4,4)
20 The control room on Logopolis (7,8)
25 Dinosaur that invaded London (11)
26 Production code of *The Three Doctors* (1,1,1)
27 See 13 Across
30 Order to which Orcini belonged (6)
31 (and 25 Down) Played Flowerchild in *The Greatest Show in the Galaxy* (3,6)
34 Member of the Interplanetary Pursuit Squadron (5)
35 Thal selected for the mission to Spiridon (5)
36 Monster encountered by the First Doctor (5)
37 Brother of Charles Cranleigh (6)
38 An L3 robot (7)

DOWN

1 The Black Hole of ______ (8)
2 Defence around Castle Gracht (4)
3 How Amelia Pond started her prayers in *The Eleventh Hour* (4,5)
5 ___ Rock – where 9 Across landed (4)
6 One of the GalSec colonists (5)
7 Monsters encounted by the Tenth Doctor (9,6)
8 *The _____ Assassin* (6)
12 The Federator's son (3)
14 Monster encountered by the Ninth Doctor (7)
15 (and 24 Down) Giuliano's uncle (5,8)
16 Adrienne ____ – played Mena in *The Leisure Hive* (5)
19 Name given to Slaar, Izlyr and Azaxyr (3,4)
21 ____ One – spacestation where the *Tsuranga* rescue craft was headed (5)
22 Mestor, for instance (8)
23 Captain of the *Vipod Mor* (5)
24 See 15 Down
25 See 31 Across
28 Jimmy __ – played the Space Pig in *Aliens of London* (3)
29 The Tythonian ambassador (5)
32 Creature that 22 Down resembles (4)
33 UNIT sergeant (4)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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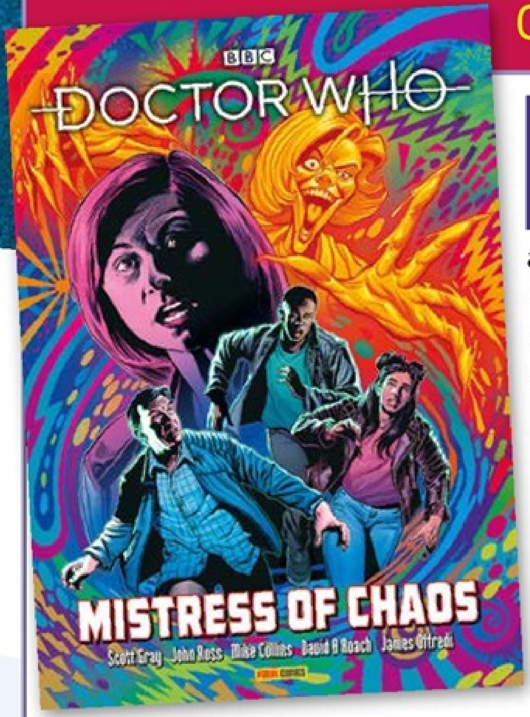
LAST ISSUE'S PRIZE WORD: ETERNALS

MISTRESS OF CHAOS COMIC COLLECTION


BBC
DOCTOR WHO
MISTRESS OF CHAOS
Scott Gray John Ross Mike Collins David A Roach James Offredi
PANINI COMICS

Mistress of Chaos is the first collection of Thirteenth Doctor comic-strip adventures from the pages of **Doctor Who Magazine** and contains four complete stories: *The Warmonger*, *Herald of Madness*, *The Power of the Mobox* and *Mistress of Chaos*. The book also contains an exclusive 11-page behind-the-scenes feature, with commentary from the creators, original pencil art and character design sketches.

Mistress of Chaos takes the Doctor and her friends to a variety of locations, including a war-torn alien city, 17th-century Bohemia, a future Earth colony... and a universe composed of pure chaos.

Written by Scott Gray, the book is illustrated by Scott, John Ross, Mike Collins and David A Roach, with colours by James Offredi and lettering by Roger Langridge.

Mistress of Chaos is out now, priced £16.99. Copies are available online at *store.panini.co.uk* and from bookstores and comic shops. If you'd like to have a go at winning one, just answer the following question correctly:

What affectionate name does the Thirteenth Doctor have for her companions?
A Fam **B** Pam **C** Spam

HEARTS OF DARKNESS AUDIO DRAMA

FROM THE WORLDS OF
BBC DOCTOR WHO
THE WAR MASTER
HEARTS OF DARKNESS
STARRING DEREK JACOBI AND PAUL McGANN
WITH LUYANDA UNATI LEWIS-NYAWO AND COLIN McFARLANE

Hearts of Darkness is the latest box set in Big Finish's *War Master* series of audio adventures, starring Derek Jacobi as the Master and Paul McGann as the Doctor.

Recruited by the Celestial Intervention Agency to track down his oldest enemy, the Master finds himself thrown into a mission that will take him into deepest Dalek territory. Abandoned on the planet Redemption, he assembles a crew and acquires a ship. The journey that follows is certain to test them all... and not everyone will survive. But space pirates and living corpses are the least of their worries. Their biggest threat remains at large: a Time Lord who likes to call himself 'the Doctor'.

The set includes four stories: *The Edge of Redemption* and *The Castle of Kurnos 5* by David Llewellyn and *The Scaramancer* and *The Cognition Shift* by Lisa McMullin.

Hearts of Darkness is available in October from *bigfinish.com*, priced £24.99 on CD or £19.99 to download. We've got **FIVE** copies of the CD to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance:

According to *Utopia* (2007), where was Professor Yana – aka the Master – found as a child?
A On the banks of the Bronze Destruction
B On the coast of the Silver Devastation
C On the shore of the Golden Decimation

THE WEB PLANET TALKING BOOK

BBC Audio has released a soundtrack of Bill Strutton's 1965 serial *The Web Planet*, starring William Hartnell as the Doctor. It's narrated by Maureen O'Brien, who plays Vicki.

A strange magnetic force pulls the TARDIS down to the craterous surface of Vortis. The Doctor, Ian, Barbara and Vicki learn that the planet has been invaded and that the parasitic Animus is slowly enveloping it. The giant ant-like Zarbi are under its control, while the butterfly-like Menoptra are battling to reclaim their world...

BBC
DOCTOR WHO
THE WEB PLANET
ORIGINAL BBC TV SOUNDTRACK

The Web Planet is available now, RRP £13.25 on CD. Thanks to BBC Audio we have **FIVE** copies to give away. To have a chance of winning one, answer the following question correctly:

Which of the following landmarks can be found on the planet Vortis?
A The Crater of Needles **B** The Cave of Pins
C The Pit of Pointy Sticks

THE KNIGHT, THE FOOL AND THE DEAD NOVEL

BBC
DOCTOR WHO
TIME LORD VICTORIOUS
THE KNIGHT, THE FOOL AND THE DEAD
STEVE COLE

The Knight, the Fool and the Dead is the first novel released as part of the *Time Lord Victorious* saga.

The Tenth Doctor travels back to the Ancient Days, an era where life flourishes and death is barely known. Then come the Kotturuh – creatures who spread through the cosmos dispensing mortality. They judge each and every species, decreeing their allotted time to live. For the first time, living things know the fear of ending. And they'll go to any lengths to escape this grim new spectre.

The Doctor is an old hand at cheating death. Now, at last, he can stop it at source. He's coming for the Kotturuh, ready to change everything so that Life wins from the start. Not just the last of the Time Lords. The Time Lord Victorious.

Steve Cole's *The Knight, the Fool and the Dead* is available now in hardback from BBC Books, priced £9.99. We've got **FIVE** copies of the novel to give away. For a chance to win one of them, give us the correct answer to the following question:

In which TV story was the Doctor made a knight by the King of England?
A *The Crusade* **B** *The King's Demons*
C *The Night of the Doctor*

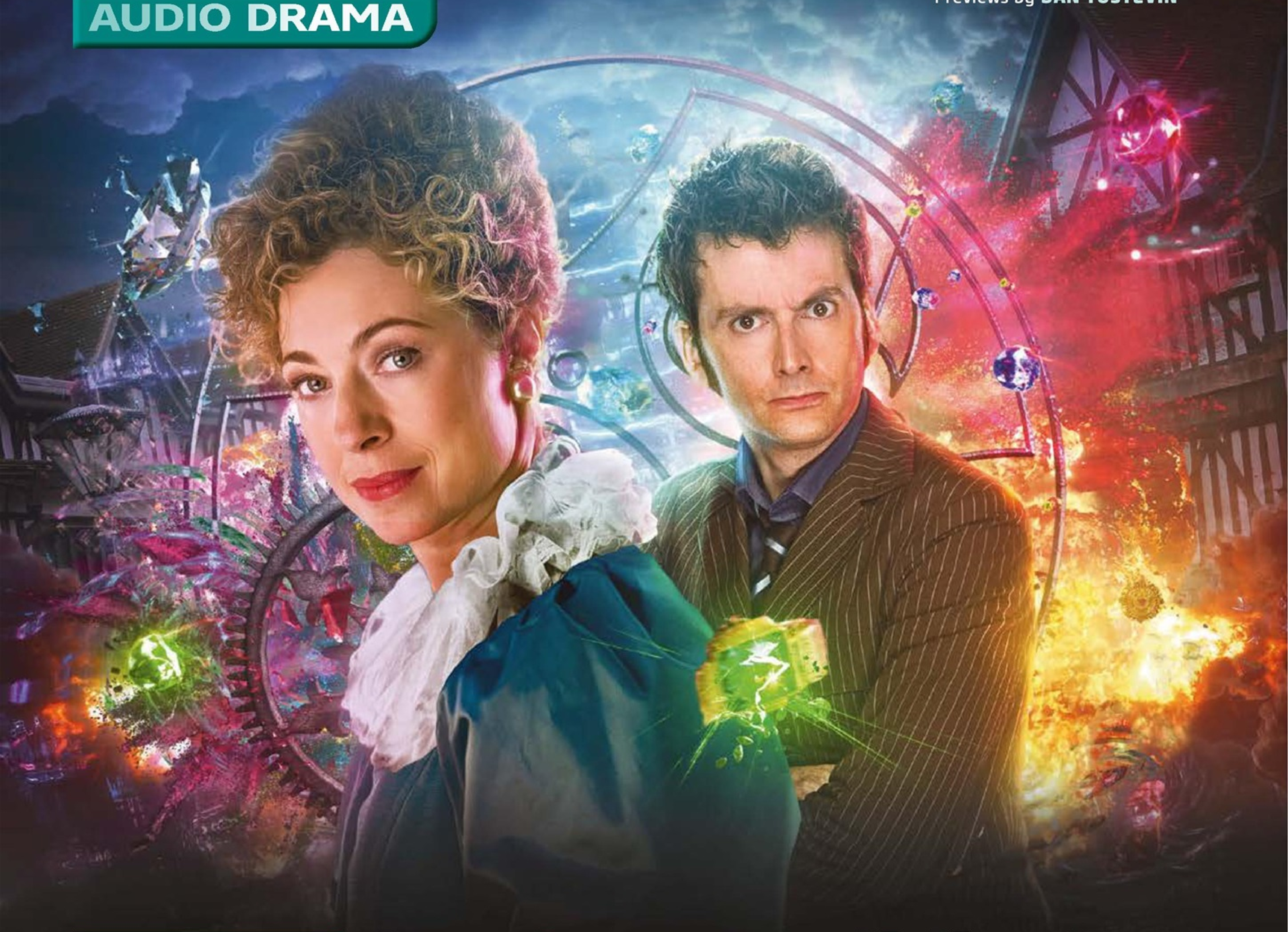
TERMS AND CONDITIONS The competitions open on Thursday 15 October 2020 and close at 23.59 on Wednesday 11 November 2020. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit https://www.bbc.com/editorialguidelines/guidance/code-of-conduct. Prizes will be sent to winners as soon as possible. However, due to the Coronavirus lockdown restrictions there may be a delay in dispatching some items.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



BIG FINISH
RRP £10.99 (CD),
£8.99 (download)
RELEASED November

Also available as part of the box set *The Tenth Doctor and River Song*, released November, £27.99 (CD), £19.99 (download)

Written by **Lizzie Hopley**

STARRING
The Doctor **David Tennant**
River Song **Alex Kingston**
Gerrard Pulman/Foreman **Barnaby Kay**
Captain John Bickell/Joseph **Joe Jameson**
Abe Porter/Mr Chauncey/Pat **Joe Sims**
Omara/Barmaid/Franny **Anjli Mohindra**

Precious Annihilation

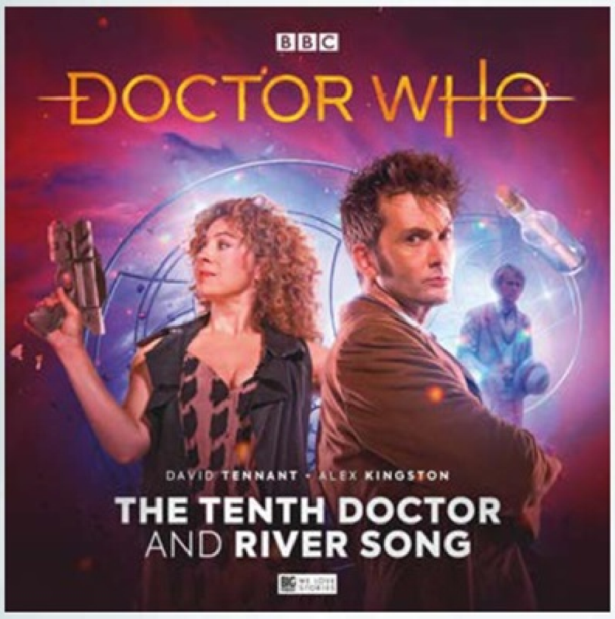
It's the reunion we've waited more than a decade for.

In 2008's *Silence in the Library/Forest of the Dead*, the Tenth Doctor met River Song – a time-travelling archaeologist from his future. When River returned to the TV series two years later, it was alongside the Eleventh Doctor, leaving her other adventures with the Tenth unexplored. Until now.

"I was slightly nervous writing for the two of them," admits writer Lizzie Hopley. "River's introduction to the Tenth Doctor was so epic on telly, and I know people are dying to hear them together again. So you think, 'How am I going to do this justice?'"

Lizzie's answer to that question is *Precious Annihilation*, one of three new audio adventures for the duo. It begins in 1912 with a real historical event: the discovery of the Cheapside Hoard.

"A group of workmen were digging up the cellar of an old house in Cheapside and they found a partially destroyed treasure chest," Lizzie explains. "It was 400 years old; this was an ancient hoard, not only of monetary value but historical value as well. Cheapside was the street of jewellers in Elizabethan London, but the type of jewellery that was in this hoard was such a mixture. There were some very, very valuable pieces – but there was also some tat! No one has ever got to the bottom of the


BBC
DOCTOR WHO
DAVID TENNANT • ALEX KINGSTON
THE TENTH DOCTOR AND RIVER SONG

mystery of why it had been buried and then forgotten."

Lizzie's story begins by depicting the discovery itself. "The scene actually happened," she says. "They found it, they took the jewels to the pub, and immediately this thing went into lots of different hands and homes. There was an exhibition in London a couple of years ago, and that was the first time it had been together in years. So I thought, 'I've got to start with that story!' Imagine you're a workman, you find all of that, and you immediately go to the pub and start spending it – that's brilliant."

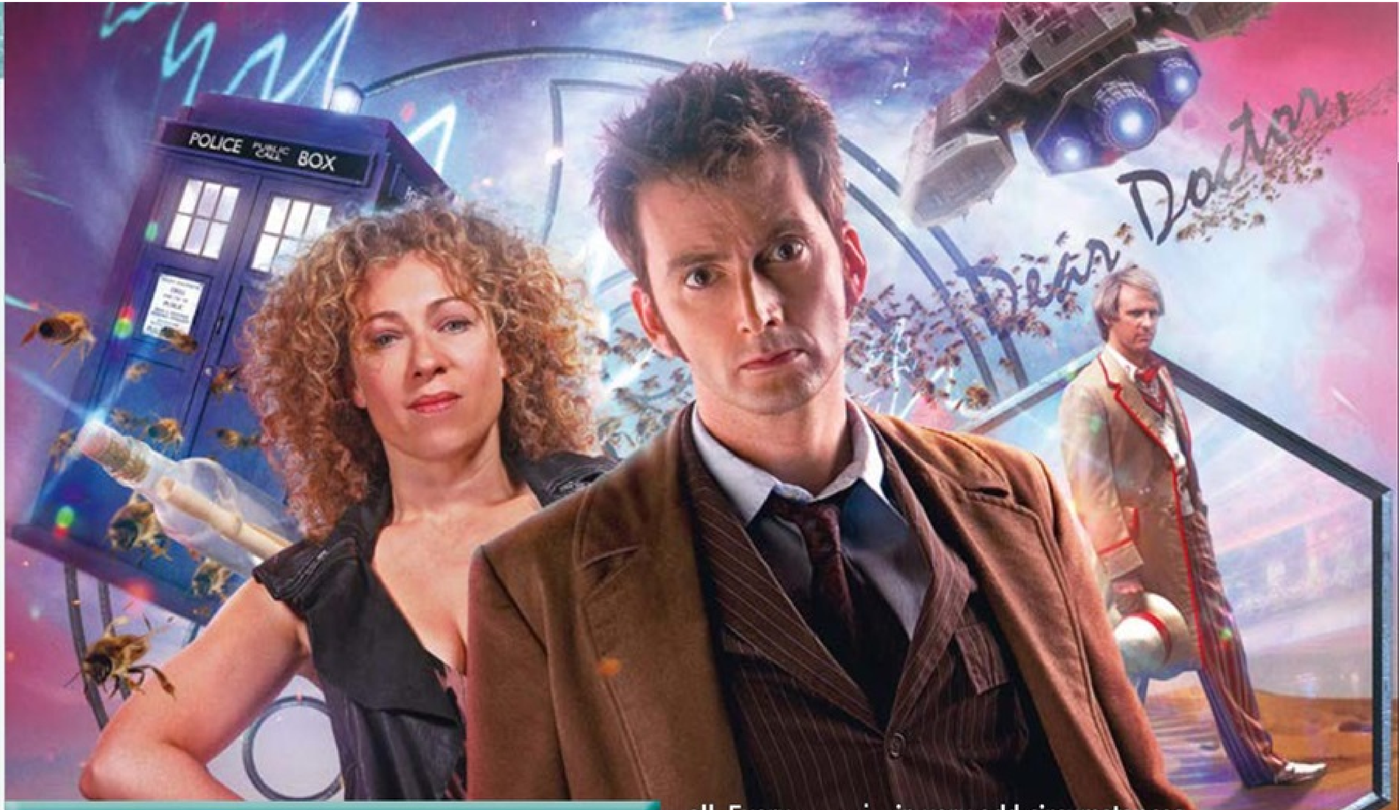
Where *Precious Annihilation* differs from recorded history is that the jewels have an annoying habit of suddenly imploding. "I thought, 'What if the treasure was deadly in some way, and the people who found it were in peril?'" says Lizzie. "What if you uncovered something you thought was precious, and it turned out to be the absolute opposite of a treasure trove?"

Drawn to the mystery of the deadly jewels, the Doctor and River embark upon a race through time and space. "When we went into lockdown, I ordered a book on the Cheapside jewels," Lizzie explains. "In it was this amazing story of one of these gem-dealers. His name's Gerrard Pulman, and he may have been one of the people who designed some of the jewels in the collection, because he was a jeweller in Cheapside at the time and had this extraordinary background. Some of the jewels were identified as certainly having been sold by him at some point, or even crafted by him. He took this huge voyage from the Orient to England with all of his collection on one ship, and that was a terrifying undertaking.

"So the story starts off in Victorian London, then it goes to Elizabethan London, and then there's the whole sea voyage. For me, it's a bit *Indiana Jones*-y – it doesn't stop. Building that world of the crew and the captain, and then the Doctor and River arriving on board the ship... That sequence is so clear in my mind, because I saw it as a film as I was writing it. And then where it ends up – which I'm not going to divulge – is like that final section of an *Indiana Jones* film, where you just think, 'Oh, we thought it was over, but now it's got this whole other thing!'

"That's where I think the relationship deepens and suddenly the stakes rise," she says of the two leads. "I was happy with that, because sometimes the final bit of a story can be just running around corridors with guns. It's amazing how frequently you get trapped into that. But with this one, it's a much more satisfying ending for me. Something else goes on..."

Drawn to the mystery of the deadly jewels, the Doctor and River embark upon a race through time and space.



RIVER RETURNS

Precious Annihilation is just one of three new stories David Tennant and Alex Kingston have recorded for release in November. There's also *Expiry Dating*, an epistolary epic involving the Fifth and Sixth Doctors, and *Ghosts*, a story with a killer twist set on the galaxy's most haunted planet.

"These scripts really cleverly continue the intrigue between the Tenth Doctor and River," says director Nicholas Briggs. "He seems to learn more and certainly spends more time with her, but he's still none the wiser at the end of it all. Every time he discovers a little clue about her, it raises more questions than it answers."

As well as being released individually, all three titles are gathered in a collection called *The Tenth Doctor and River Song*. "The characters go through a lot in this box set," says Nick. "*Expiry Dating* is a really stylish bit of James Goss audio-specific storytelling, which involves the Doctor and River communicating with each other over a long period of time via psychic paper, letters, bottles floating in space, random phone calls, and the occasional in-person meeting, but always in very odd circumstances. By turns, the Doctor feels lured in, exploited by and outclassed by River at various stages of the story. And *Ghosts* ends the box set with a typically engaging bit of sleight-of-hand by Jonny Morris.

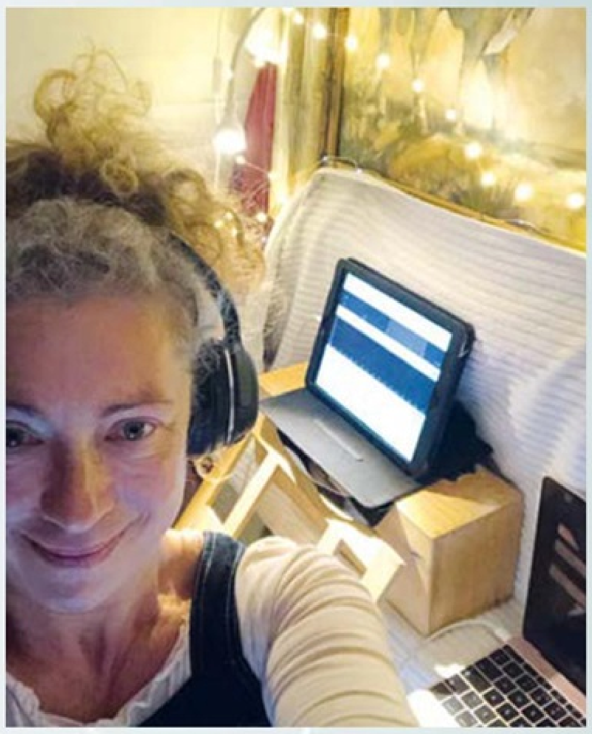
"Working with David and Alex together was a real treat," adds Nick. "They bounced off each other superbly. They clearly already had an immense respect for one another, but I think this working process increased that. Both of them were really engaged with the scripts, enjoyed the huge variety the varying themes offered them, and were interested in working out all the finer details."

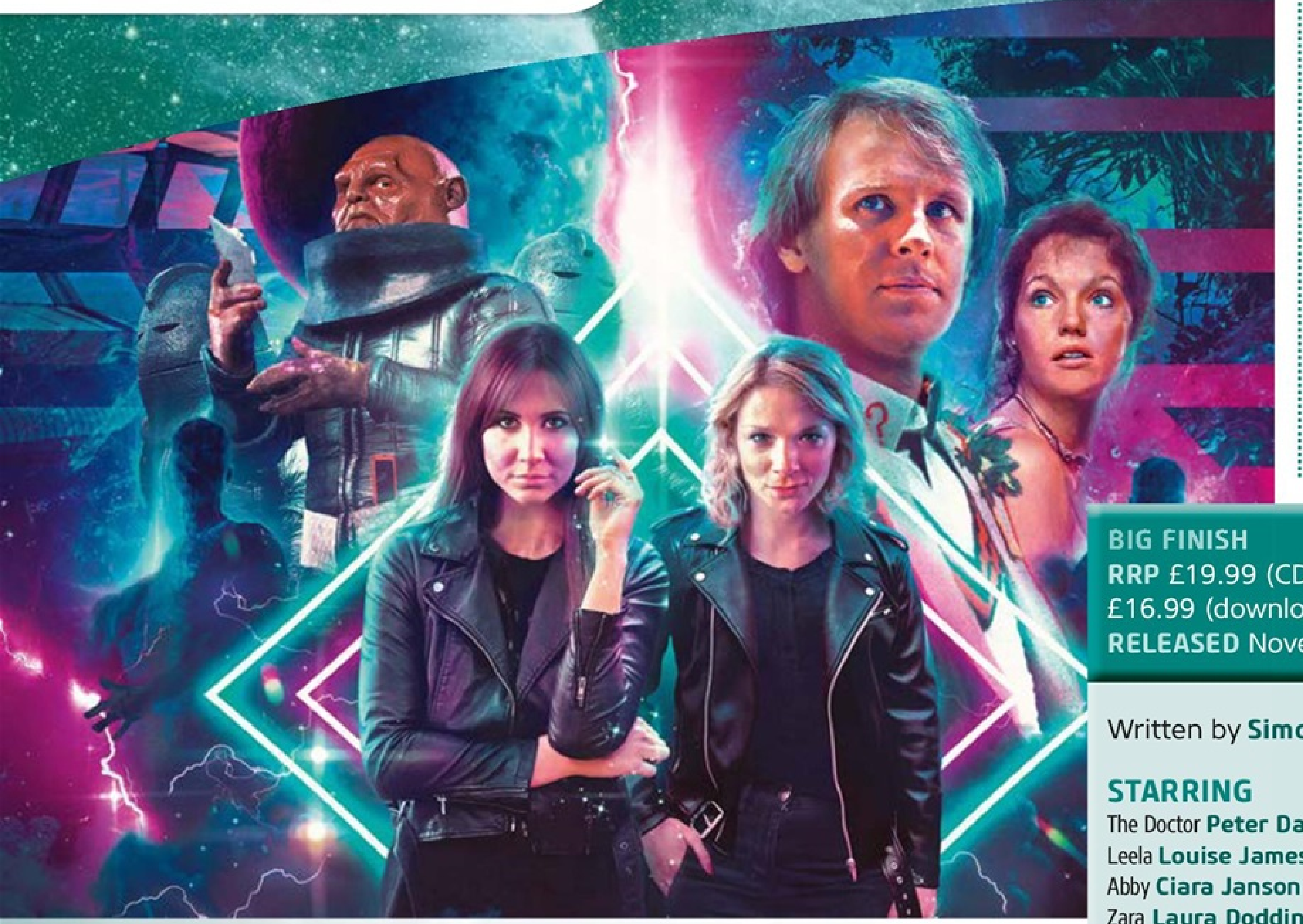
Opposite page: Tom Webster's cover art for *Precious Annihilation*, featuring River Song and the Tenth Doctor.

Above left: *Precious Annihilation* is one of three new adventures in the box set *The Tenth Doctor and River Song*.

Above right: Tom Webster's cover art for *Expiry Dating*.

Right: David Tennant and Alex Kingston record their dialogue from their homes.





Wicked Sisters

BIG FINISH
RRP £19.99 (CD), £16.99 (download)
RELEASED November

Written by **Simon Guerrier**

STARRING

The Doctor	**Peter Davison**
Leela	**Louise Jameson**
Abby	**Ciara Janson**
Zara	**Laura Doddington**
Brody	**Tom Mahy**
Zeeb/Zeet	**Pandora Clifford**
Stent/Sontarans	**Dan Starkey**
Captain Riya Nehru	**Anjli Mohindra**
Polk	**Nicky Goldie**
Wei	**Paul Courtenay Hyu**
Smoke Creature	**Lisa Bowerman**

The Time Lords have a mission for the Fifth Doctor, and they've sent an old friend to deliver it.

According to writer Simon Guerrier: "The Doctor is contacted by Leela, who basically says: 'The universe is under threat from these malevolent forces with extraordinary powers, and we need you to destroy them. The trouble is, they're so powerful that they can't be destroyed. The only way to destroy them is for you to persuade them to destroy themselves.' The Doctor's going, 'Well, that's quite a brief! How on earth do you expect me to do that?' And Leela basically says, 'Because they're people you know. You used to travel with them.'"

Wicked Sisters is the return of Abby (formerly Amy) and Zara, aka the 'tracer twins'. They were tracers for the Key to Time in human form, introduced in Simon's 2009 audio *The Judgement of Isskar* as newly created beings.

"My idea then was that everything would be new and exciting to them," Simon recalls. "So they're very tactile. They want to experience things. They need sensory stimulation; they're very eager to taste things and try things and experiment. But they're also naive, so for all their powers, they can be reckless, they can be hasty, they can charge in without thinking. The other thing we had in the original was that they were influenced by people around them. When Abby meets up with the Doctor she's immediately influenced by him, whereas Zara meets up with a con man, so they go off in different directions. By the time we meet them again in *Wicked Sisters* they're much older and much more experienced, but they still have that love of life."

Leela has the twins' co-ordinates and takes charge of the Doctor's TARDIS, piloting it into a violent storm. "And yet they step from the TARDIS into a rather nice garden, where everybody is young and having a nice time, and there doesn't seem to be a crisis at all," Simon explains. "The Doctor soon realises that everything in the garden is not as rosy as it appears; he's like, 'There's a mystery here, and there's things we need to be involved in.' They meet up with Abby and Zara, who are clearly there for the same reason – they're there because there's a problem to be dealt with. So there's a clash: the Doctor is there to stop them, but also they seem to be dealing with the issue. The idea was to make it more complicated than just 'he wants to stop them', and bring up some of the moral complexity that we'd put into *Graceless*."

The audio spin-off *Graceless* ran from 2010 to 2017, following the twins' lives after the Doctor. "We had to assume that listeners to *Wicked Sisters* hadn't heard *Graceless*; it had to work on its own terms," says Simon. "So I wanted to bring in some of that feel and flavour, but I had to make it a *Doctor Who* story first.

"I was very keen to retain that sense that things are not as simple as they seem," he adds. "Whereas the Doctor might cause a revolution overnight, what happens after that? How long does it last? Is less dramatic change over a longer term more effective? That's the kind of stuff I was exploring in *Graceless IV*. And as soon as I went from there into this, I realised that created a clash with the Doctor. What it enabled Abby and Zara to do was to accuse *him* of being the irresponsible one. As soon as I hit that, I thought, 'Right, I'm onto something...'"

> "They need sensory stimulation; they're very eager to taste things and try things and experiment."
> SIMON GUERRIER

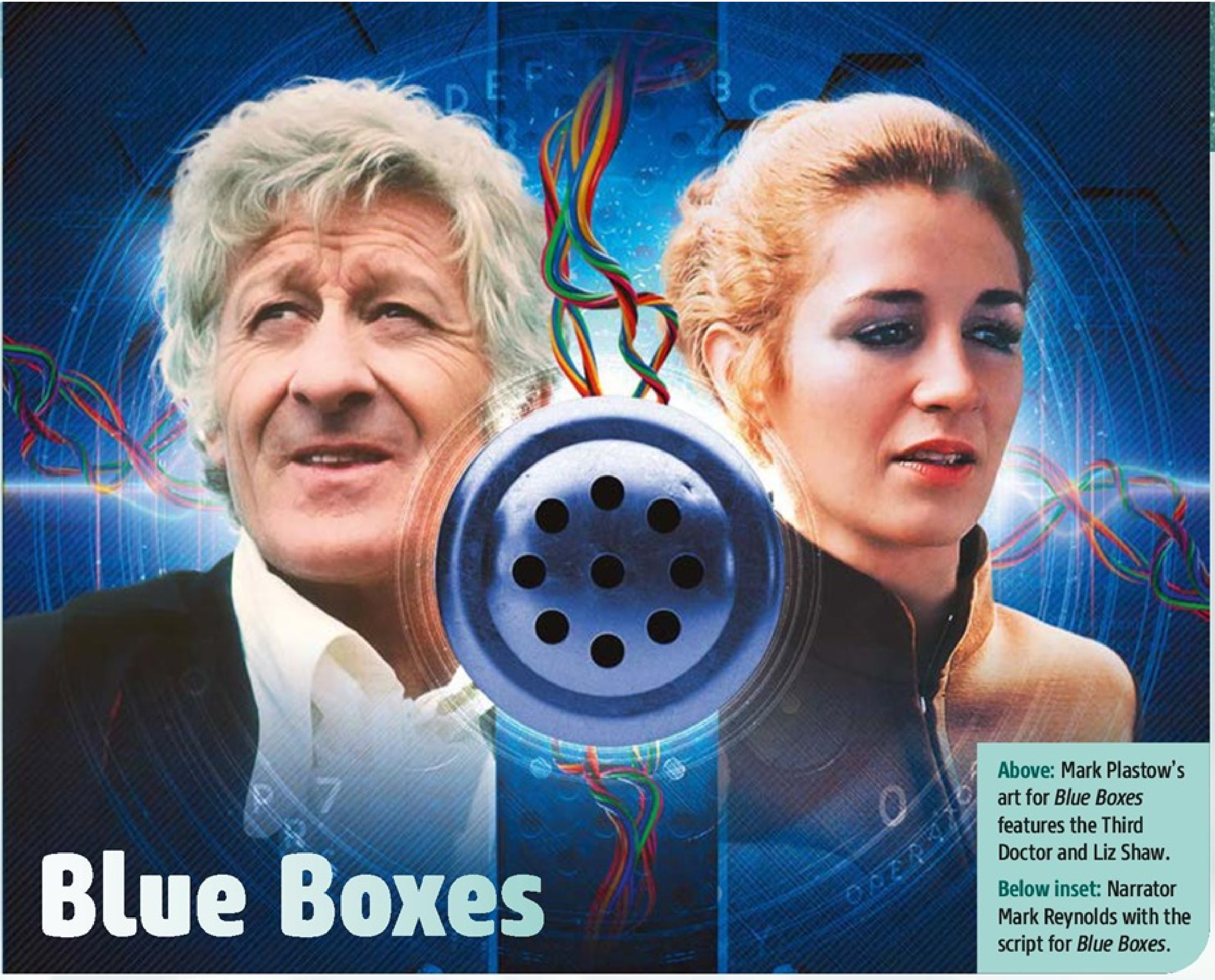
DOCTOR WHO
CLASSIC DOCTORS NEW ADVENTURES
Peter Davison in
THE JUDGEMENT OF ISSKAR
by Simon Guerrier
KEY 2 TIME
FULL CAST AUDIO DRAMA

Top: Tom Newsom's cover art for *Wicked Sisters*.

Left inset: *The Judgement of Isskar* (2009) introduced twin sisters Abby and Zara.

Above: The cast of *Wicked Sisters* includes Ciara Janson, Louise Jameson, Peter Davison and Laura Doddington.

Blue Boxes



Above: Mark Plastow's art for *Blue Boxes* features the Third Doctor and Liz Shaw.

Below inset: Narrator Mark Reynolds with the script for *Blue Boxes*.

BIG FINISH
RRP £2.99 (download)
RELEASED November

Written by **Erin Horáková**
Narrated by **Mark Reynolds**

When actor availability put paid to Erin Horáková's story of the Fourth Doctor, Romana and an intergalactic academic conference, *Short Trips* producer Alfie Shaw offered her the Third Doctor and Liz Shaw instead. It was then that she decided to write about 'phreaking' – the ingenious methods used to hack the telecoms systems of the 20th century, and the culture that formed around them.

"Things like modern computer hacking all come out of phreaking, and famously Steve Jobs and Bill Gates were involved in the phreaking scene, so a lot of modern computer culture derives from here," Erin explains. "At one point Alfie said, 'That's such a weird name, can we change it?' I said, 'I'm sorry, we can't. I know it sounds a bit strange, but unfortunately it's very real.'"

Erin's knowledge of phreaking had arisen from her interest in science-fiction TV from around the same era. "I was watching *Blake's 7* and I was really interested in how material the computer-hacking was, and how big and boxy and industrial all the equipment was," she says. "Also, there's a bit in one of the early Third Doctor/Master episodes [1971's *Terror of the Autons*] where the Master is playing with a phone box, and the phone cord is going to strangle the Doctor later. It's really hands-on in the way that depictions of hacking just aren't in other media, where it's all very like, 'I'm busting into the network!'

"So I was really interested in the physicality of 1980s *Doctor Who* computers," she says. "I went to the Imperial War Museum in London, because *Blake's 7* is so predicated on a military World War II espionage setting in some ways. And a lot of the materiality of how you do espionage in that era, and the mechanics of it, is really interesting. I gave a paper for the Science Fiction Association on depictions of computer hacking in 1980s BBC sci-fi, and that research is what I used to write the play."

When *Blue Boxes* begins, the phreakers have found their way into the Whitehall lines and become intrigued by UNIT. "That could have negative practical implications for UNIT, because you can do things like overload a grid," Erin explains. "It's not just prank calls; you can actually compromise the security and efficacy of a whole communications network, just via your phone and a series of sounds. It can be quite a viable way of not just getting free calls, but of really disrupting the operation of something like UNIT. And so the Doctor and Liz get pulled into trying to fix what initially looks like innocuous but irritating kids messing about, but turns out to be something much more dangerous."

Erin feels the closest sibling of *Blue Boxes*, albeit unintentionally, is another Liz Shaw story: the 2010 audio *Shadow of the Past*, written by Simon Guerrier.

"I think that was enormously influential in terms of the vibe and in terms of the structure," Erin says. "And, moreover, in terms of the problems that arise. You get a lot of monsters of the week in *Doctor Who*, where so-and-so wants to take over your planet for questionable reasons. You don't necessarily get that many stories where problems arise just through externalities, or unintended consequences of the technology, as we do in that story and in this one.

"I just love that it's an audio format," she concludes. "You get to do an audio-based story that relies on spaces and communities created by sound, and you get to use sound effects to do all of that." **DWM**

Upcoming Releases

AUDIOS

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▶ *Wicked Sisters* [Fifth Doctor] by Simon Guerrier
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▶ *Shadow of the Daleks 2* [Fifth Doctor] by Jonathan Barnes, John Dorney, Lizzie Hopley, Roland Moore
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▶ *Blue Boxes* [Third Doctor] by Erin Horáková
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MAGAZINES

Thursday 12 November

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THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#37: Dr Black

Vincent and the Doctor (2010)

Whenever I get gloomy with the state of the world, I think about art. General opinion's starting to make out that we live in a world of ugliness and dreariness, but I don't see that. It seems to me that art is everywhere. Often, it's not particularly dignified or newsworthy, but it's always there – graffiti, doodles, Pinterest, the Gallery on *Hartbeat*. If you look for it, I've got a sneaky feeling you'll find that art actually *is* all around.

Of course, it literally *is* all around in my place of work, the Musée D'Orsay, where I spend most of my time telling tourists that Van Gogh's paintings are worth *tens* of millions of pounds when in his lifetime you could have sold his entire body of work and got barely enough money for a well-prepared meal at a middle-sized restaurant. But while, to me, that strange, ginger, wild-bearded man who roamed the fields of Provence was the finest painter of all, certainly the most popular, he is not the only artist I hold in high regard. Let me take you on a brief tour of some other great works.

THE MONA LISA

Possibly the greatest, certainly the most famous, painting of all by the literal renaissance man Leonardo Da Vinci, 1452 to 1519. Also known as *La Gioconda*, it is probably a portrait of Lisa del Giocondo. We know this because of a note written by one of Leonardo's contemporaries that he was having trouble with "that dreadful woman with no eyebrows who wouldn't sit still"; it is thought this is the reason why her smile came out a bit blurred. Infrared and x-ray scans of the painting have revealed that not only was the painting originally much more colourful but that it has the words THIS IS A FAKE written underneath it in felt-tip. Such was Leonardo's genius that not only did he invent the parachute, the helicopter and the submarine, he also discovered the Sharpie 400 years early. As for the words, they are believed to be one of many coded messages Leonardo included in his works regarding the final resting place of the Holy Grail, in order to indulge his childish hobby of winding up conspiracy theorists.

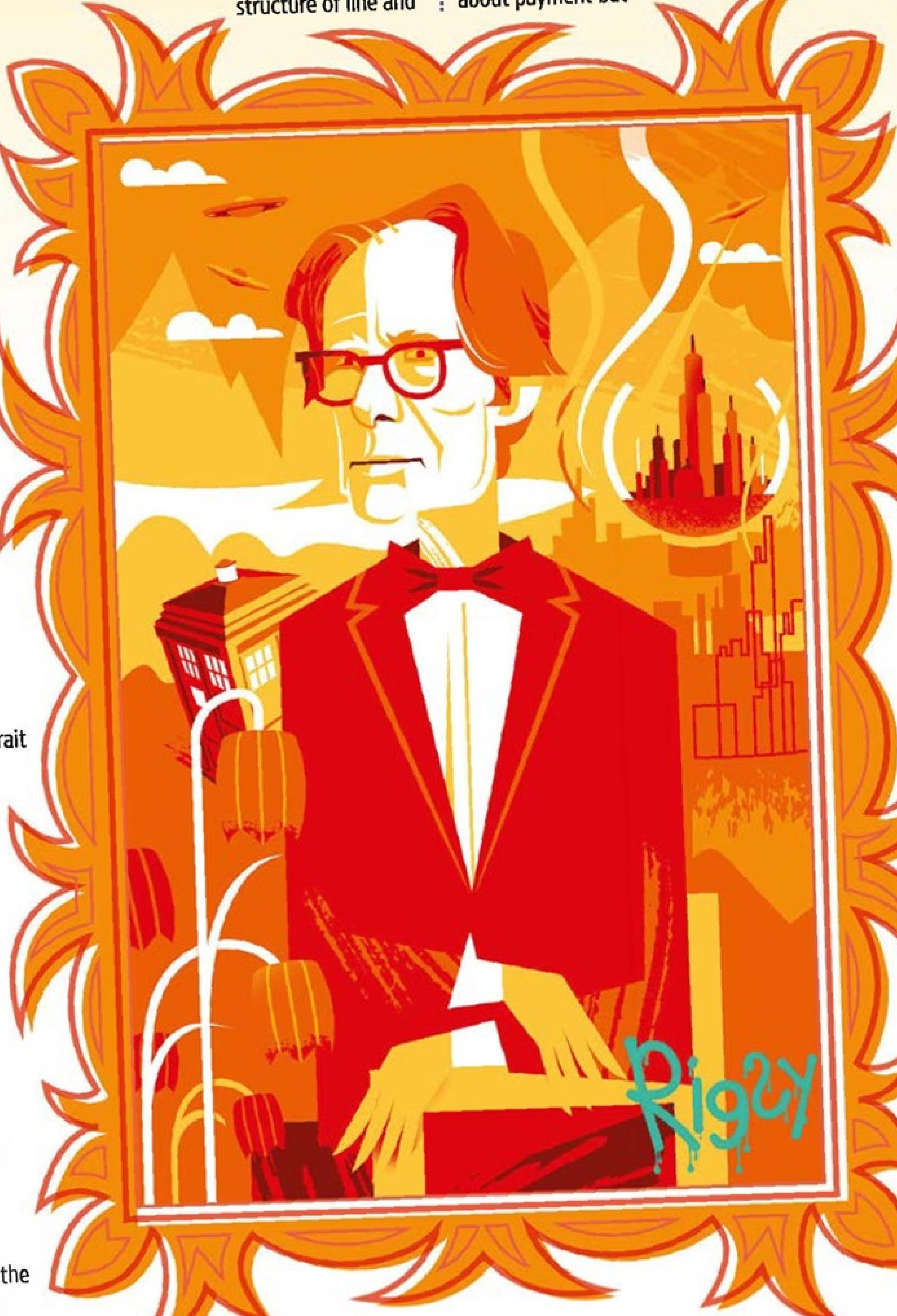
POLICE PUBLIC CALL BOX

Exhibited briefly at the Denise René Gallery, this piece was hailed by contemporary critics as a pioneering example of the avant-garde, as its structure of line and magnificent command of colour were curiously counterpointed by the redundant vestiges of its function.

As it had no 'public call' to be in the gallery, the art lay in the fact that it *was* there – until it wasn't. Was it just a Dada-esque prank? Perhaps we will never know. Perhaps the art lies in the fact that we will never know. Exquisite.

COMMON SNAKE'S HEAD FRITILLARY

The artist Amelia Ducat regards this watercolour as the favourite of her works. "I sold it to the millionaire, Harrison Chase," she once told me. "True to his name, I had to chase him up about payment but eventually he wrote me a cheque. A few days later, I was telephoned by the army to say they'd recovered my painting from the ruins of his mansion and did I want it back? I told them he'd never paid me for it, so they handed it over, when in fact I'd cashed the cheque that very morning. That's why it's my favourite painting. It's the only one I've sold twice!"



THE LATE MRS WATERFIELD

Another painting recovered from a ruin, this time the house of Theodore Maxtible, destroyed by fire in 1866. This astonishing artistic outpouring is said to depict the wife of Edward Waterfield, and it is also said that his daughter, Victoria, was the living image of her. In fact, it might as well have been a painting of her for all the difference it makes.

UNDERPASS #1

This haunting stencil, attributed to the anonymous street artist known only as 'Rigsy', appeared in an underpass in Bristol in 2014. A tribute to local people who had recently gone missing without trace, the work itself mysteriously disappeared overnight. This was interpreted as a satirical statement on the transitory nature of fame and brought Rigsy to the attention of the art world, with his reputation soon surpassing that of his fellow Bristolian 'Banksy'. Rigsy's most recent work, *Young Woman Attacked by Crow,* fetched in the region of ten million pounds at auction.

GALLIFREY FALLS NO MORE

This painting, only available for private viewing at the National Gallery, is remarkable for a number of reasons. Firstly, it is three-dimensional. Secondly, it depicts an apocalyptic conflict on an alien world. And, thirdly, it was somehow painted *during* an apocalyptic conflict on an alien world. I am indebted to my colleague, the curator of the National Gallery, for updating me as to its full title, which is *Gallifrey Falls No More (Until the Next Time)*.

As told to Jonathan Morris

ILLUSTRATION BY BEN MORRIS

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